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## LITERATURE

*Ballads and Songs of Brittany.* By Tom Taylor. Translated from the "Barsaz-Breiz" of Vicomte Hersart de la Villemarqué. With some of the Original Melodies harmonized by Mrs. Tom Taylor. With Illustrations. (Macmillan & Co.)

Mr. Tom Taylor knows many things—languages, poetry, art; but one of his marking talents is his power of putting to smart uses his knowledge of France and the French. He has often, however, contracted debts for goods which we are accustomed to hold in very little esteem; but now we have to thank him for a work which will be equally acceptable to the student and the general reader, which is brimful of good and suggestive things, and which will introduce many English people for the first time to a delightful region of romantic poetry. He has performed his task so well that it is scarcely worth while to point out minor faults, which are chiefly attributable to the fact that he has little or no knowledge of the Breton vernacular, but seems to have translated at second-hand from M. de Villemarqué. The book, as a whole, shows a true feeling for poetry, expressed in samples of fine, and sometimes excellent, workmanship; and that will be considered by many to be very high praise.

Brittany still retains a nationality which separates it very completely from the rest of France. Here the songs of the Cymri may be still heard; here poetry and music are not merely a passing amusement, but a vital passion. Its population are divided into four different portions, each of which retains a special character in landscape, in usages, in dress. The Léonards, occupying the extreme western horn of Brittany, are distinctively religious. Their festivals of patron saints are kept in great style; and on the day after "All Saints' Day," the "Day of the Dead," every one wears mourning, and says prayers and masses for the dead. On the festival of St. John, beacon-fires are kindled on every hillside, the peasants dance round them to rustic music, and the girl who dances round nine fires ere midnight will certainly marry before the year is out. The curé, of course, possesses unbounded influence; he fosters the intensely austere religious feeling of his parishioners, and encourages their reticence to strangers. The wandering beggar is a sacred guest, and is entitled to the best seat in the house. More gay and excitable, more akin to the Irish Celt, are the Kernévotes, the inhabitants of the wild and barren districts of Cornouaille. They are at once tender and impulsive, with a deep vein of quiet pathos. They enter wildly into the spirit of the marriage feast, the drinking at fairs, and the wild football games and wrestling matches. Their dress is brilliant, being what is generally known as the Breton costume. The Trégorrois, again, are less excitable than the Kernévotes, less ascetic than the Léonards. Gentle, mild and reflective, in comparison with the other Bretons, they swell the ranks of the priesthood with young men educated in their seminaries. They observe Christmas with deep piety, are intense in their support of religious festivals, make pilgrimages to the shrines which abound in their district, and still perform miracle-plays similar to the Celtic representations popular at one time in our own Cornwall. Mr. Taylor gives rather a dark picture of the seminarists or youths destined for the priesthood. They certainly undergo many privations, and human and divine love are continually at

war in their bosoms. Yet they are fine manly fellows, and soon enter with zeal into their religious functions. As Mr. Taylor will recollect, they performed prodigies of valour in 1815, when they fought, officered by their professors, in the ranks of the Royalist army. There is a very fine poem, 'Jenofea Rustefan,' which describes the love-struggle of a young priest, in a series of pathetic incidents, but which we do not find in Mr. Taylor's collection. The fourth portion of the Breton population, inhabiting the district of Vannes, is, perhaps, the most interesting of all. The people of Vannes are more thoroughly Celtic than any of their neighbours. Their district is thickly covered with Druidic circles, Druidic stones, burial mounds, and dolmen; while everywhere the eye sees Calvaries, bone-houses, wayside chapels, and shrines of the Virgin. Here is "the castle of Clisson, the tower of Du Guesclin, the battle-field of the Thirty, the church of Ploermel with the tombs of the Dukes of Brittany, and the mystic forest of Broceliand, where Merlin lies in his enchanted sleep, under the spells of Vivien." Here is the home of trollops and spirits, dwarfs and fairy people, hauntings of the woods, streams, rocks, and fountains. Of the fairies, the korrigan is the most interesting. She hates the sight of a priest or of holy water; naturally, for she is the spirit of the old Druidess. Like the fay who led Thomas Ercildoune into the fairy land, she often falls in love with human beings. Like the Irish and Scotch fairy, she often carries off healthy children and puts hideous changelings in their place. One of the most interesting of the Breton ballads relates to the korrigan, and we thus quote it, in Mr. Taylor's version:—

The good Lord Nann and his fair bride,  
Were young when wedding-knot was tied—  
Were young when death did them divide.

But yesterday that lady fair  
Two babes as white as snow did bear;  
A man-child and a girl they were.

"Now, say what is thy heart's desire,  
For making me a man-child's sire?  
'Tis thine, what'er thou may'st require."

What food soe'er thee lists to take,  
Meat of the woodcock from the lake,  
Meat of the wild deer from the brake."

"Oh, the meat of the deer is dainty food!  
To eat thereof would do me good,  
But I grudge to send thee to the wood."

The Lord of Nann, when this he heard,  
Hath gripp'd his oak spear with never a word;  
His bonny black horse he hath leap'd upon,  
And forth to the greenwood he hath gone.

By the skirts of the wood as he did go,  
He was 'ware of a hind as white as snow;

Oh, fast she ran, and fast he rode,  
That the earth it shook where his horse-hoofs trode.

Oh, fast he rode, and fast she ran,  
That the sweat to drop from his brow began—

That the sweat on his horse's flanks stood white;  
So he rode and rode till the fall o' the night.

When he came to a stream that fed a lawn,  
Hard by the grot of a Corrigan.

The grass grew thick by the streamlet's brink,  
And he lighted down off his horse to drink.

The Corrigan sat by the fountain fair,  
A-combing her long and yellow hair.

A-combing her hair with a comb of gold,—  
(Not poor, I trow, are those maidens cold).—

"Now who's the bold wight that dares come here  
To trouble my fairy fountain clear?"

Either thou straight shalt wed with me,  
Or pine for four long years and three;  
Or dead in three days' space shalt be."

"I will not wed with thee, I ween,  
For wedded man a year I've been;

Nor yet for seven years will I pine,  
Nor die in three days for spell of thine;

For spell of thine I will not die,  
But when it pleaseth God on high.

But here, and now, I'd leave my life,  
Ere take a Corrigan to wife."

"Oh mother, mother! for love of me,  
Now make my bed, and speedily,  
For I am sick as a man may be.

Oh, never the tale to my ladye tell;  
Three days and ye'll hear my passing-bell;  
The Corrigan hath cast her spell."

Three days they pass'd, three days were sped,  
To her mother-in-law the ladye said:

"Now tell me, madam, now tell me, pray,  
Wherefore the death-bells toll to-day?"

Why chaunt the priests in the street below,  
All clad in their vestments white as snow?"

"A strange poor man, who harbour'd here,  
He died last night, my daughter dear."

"But tell me, madam, my lord, your son—  
My husband—whither is he gone?"

"But to the town, my child, he's gone;  
And at your side he'll be back anon."

"What gown for my churching were't best to wear,—  
My gown of grain, or of watchet fair?"

The fashion of late, my child, hath grown,  
That women for churching black should don."

As through the churchyard porch she stopt,  
She saw the grave where her husband slept.

"Who of our blood is lately dead,  
That our ground is new raked and spread?"

"The truth I may no more forbear,  
My son—your own poor lord—lies there!"

She threw herself on her knees amain,  
And from her knees ne'er rose again.

That night they laid her, dead and cold,  
Beside her lord, beneath the mould;

When, lo!—a marvel to behold!—

Next morn from the grave two oak-trees fair,  
Shot lusty boughs high up in air;

And in their boughs—oh, wondrous sight!—  
Two happy doves, all snowy white—

That sang, as ever the morn did rise,  
And then flew up—into the skies!

This is very similar to the old Danish ballad beginning:—

Herr Oluf rider saa vide,  
Alt til sit Bryllup at byde,  
Men Dandsen den gaer saa let gjennem Lunden!

—but though the catastrophe is similar, the Danish poem lacks the fine idea with which the Breton concludes,—an idea so suggestive of the deep religious feeling of the Breton population.

Though Brittany, as we have seen, be divided into four such distinct portions, there is one general characteristic of all the Bretons,—an intense feeling of resistance to merging their nationality in that of their French neighbours. They cling passionately to their old beliefs, antique customs, ceremonies, songs, and legends; and for this reason their ballad literature is more essentially historical than that of any other population.

The Breton character is strongly and wholly Celtic, and, of course, possesses all the passionate poetry of the Celtic nature. We could have wished that Mr. Taylor had called stronger attention to a work which every one interested in Brittany should read, 'Les Derniers Bretons,' by the purest of French authors, Émile Souvestre. Among other interesting facts, M. Souvestre tells us that the very names and colloquialisms of the peasants are full of imaginative poetry. If you ask the little girl who keeps her sheep on the heath, "what is the name of this wood?" she will reply "The Wood of the Bones" (*Koatscorn*); ask her the name of the rivulet, she will reply, "The River of the Murder" (*Gouët*); and the name of the precipice hard by, "The Raven's Rock." Her father, she will further inform you, is called the "Man of the Large Eyes" (*Lagadec*). "It," adds M. Souvestre, "you have spoken the language of her parish, and appear to be a countryman, she will possibly add that her mother was 'noble,' that her name was the 'Rose of the Woods' (*Roscoët*); that she was born at the 'Place of the Little Tribe' (*Ploubian*); that she had had eight children, five of whom she had 'given to God'; that the youngest 'goads the oxen since the month of the white straw,' while 'the eldest is gone on the good God's sea in one of the king's ships.' When you have heard all



this, you may turn to depart, first giving the little girl an alms; she will raise her hand to her mouth as if to give you the kiss of charity, and will send after you the vulgar but touching cry, 'God's blessing be on you!'

More interesting than the Breton historical ballads are the domestic and festive songs. One of the most amusing rendered by Mr. Taylor is the "Asking of the Bride," but it is too long to quote. It refers to the style in which marriage is brought about in Cornouaille. The most important agent is the tailor—who is a great personage, a poet, and the pet of the women. Holding a branch of broom, he marches to the lady's house, commissioned by the lover to make a formal proposal. If he is invited in, and the table be laid with the best table cloth, his mission promises to be successful. He sits down carelessly, as if his visit was the merest accident. Mr. Taylor says, that when broaching the business on which he comes, he addresses himself to the young lady; but we believe that it is the mother with whom he confers. If he show things in such a favourable light that the consent of the family is won, the tailor "formally assumes the functions of the Bazyalan, or 'messenger of marriage,' and, wearing one red and one violet stocking, brings the wooer, accompanied by his nearest male relative, to the house of the intended." After that the families meet and the lovers bill and coo. At last comes the wedding-day, when the "Asking," quoted by Mr. Taylor, is spoken. A gay gathering meet at the house of the bride-elect,—the "Asking" is gone through. The bride kneels at the feet of the oldest member of the family, while the poet invokes all sorts of blessings on her head. Her lover and she then exchange rings and swear to be true to one another "as ring is to finger, that they may be eternally united in the next world." The rest of the ceremony is thus described:—

"Soon after the bride-elect, who has retired, appears again, led by the 'best-man,' with as many rows of silver lace on her sleeve as she brings thousands of francs for her portion. The bridegroom-elect follows with the 'best woman'; the relations come after. The 'messenger of marriage' brings out the bridegroom's horse and holds his stirrup while he mounts; the 'defender' takes the bride-elect in his arms and sets her behind her destined husband. After them all mount and ride, at racing pace and often across country, to the church. The first who reaches it wins a sheep; the second, a bunch of ribbons. In some cantons, adds M. de la Villemarqué,—from whom, and M. de Souvestre, these details are taken,—when the rector leaves the altar for the sacristy, the wedding party accompany him. The 'best-man' carries under his arm a basket covered with a napkin, in which is a loaf of white bread and a bottle of wine. This the rector, after crossing the loaf with the knife's point, cuts and divides a morsel between the newly-married pair. He then pours the wine into a silver cup, from which the husband drinks and passes the cup to his wife. On leaving the church, amidst the firing of guns, the explosion of squibs and crackers, the shrill notes of the *binou*, and the thump and jingle of the tambourine, the procession is reformed for the bride's house, where the feast is spread. The rooms are hung with white sheets, and decorated with nosegays and garlands. Tables are spread wherever they will stand, often overflowing the house into the courtyard. At the end of one of them sits the bride, under an arch of flowers and foliage. As the guests take their seats an old man recites the *Benedicite*. Each course is ushered in with a burst of music, and followed by a dance; and the whole night is often spent at table."

Strikingly in contrast with this happy bridal ceremony is the old custom which separated the mediæval leper from humankind. Directly the disease showed itself, the priest and people walked in solemn procession to the house.

Leper ballads, so to speak, abound. One of them, which Mr. Taylor has not given, is very tragical. A fair-haired young peasant loves, and is beloved by a maiden named Marie, the daughter of a leper. One day Marie goes to the cottage of her lover, and finds his aged father sitting by the fire. "Let me sit down and rest," she says, "for your son has promised to marry me."—"Marry you!" cries the old man, "My son shall not marry you, nor any leper." Stung by the taunt, the girl seizes a knife, wounds her finger, and lets the blood spurt over the family, who are at once stricken by her disease. The leprosy kills her lover.

One of the prettiest pieces to be found here is the 'Shepherd's Call,' the original of which is in the dialect of Cornouaille. We cannot resist the temptation to quote it in these columns:—  
As I rose on Sunday morning to drive the kine to lea,  
I heard my sweetheart singing—by the voice I knew 't was she;  
I heard my sweetheart singing, singing gay on the hill-side,  
And I made a song to sing with her, across the valley wide.  
The first time I set eyes on Mac'haidik, my sweet May,  
Was at her first communion upon an Easter-day,  
In the parish-church of Foesnant, 'mong her mates in age and size:  
She was twelve years old,—my darling,—and I was twelve likewise.

Like golden blossom of the broom, or wild-rose sweet and small,  
[all:]  
Like wild-rose in a heath-brake, shone my fair among them  
All the time the mass was serving I had only eyes for her,  
And the more I gazed upon her, the more love my heart did stir.

I've a full-fruited apple-tree in my mother's orchard-ground,  
It has green turf about it, and an arbour built around:  
When my sweet May, my best belov'd, deigns come to visit me,

We will sit, I and my sweet, in the shadow of that tree;  
I'll pull for her the apple that has the rosiest skin,  
Tie her a posy, with my flower, a marigold, therein—  
A marigold all withered, as for-pined my cheek you see,  
For not one tender kiss of love have I yet had from thee.

She answers.

Now hold thy peace, my sweetheart, and soon; and sing no mo:  
Folk will hear you through the valley, as their way to mass they go.  
Another time when on the heath we meet, and there's none to see,  
One little tender love-kiss I will give you,—or two, maybe.

Our extracts do scant justice to an admirable work. It is elegantly got up, copiously illustrated, and possesses the additional attraction of an Appendix, containing some of the Breton music, harmonized by Mrs. Tom Taylor.

*Sketches from the Life of the Rev. Ch. Smith Bird.* By the Rev. Claude Smith Bird. (Nisbet & Co.)

THIS book is a pious offering from a son to the memory of a father, and will be acceptable to a large circle of friends, and interesting to Cambridge men of Mr. Bird's standing. Mr. Bird was third wrangler in the year 1820, gained a fellowship at Trinity College, and was subsequently vicar of Gainsborough and Chancellor of the diocese of Lincoln. He was an able and high-principled man, and the volume before us is very well adapted to preserve his name.

It sometimes happens that biographers have a bias which leads them easily to receive stories which may tend to the honour of their subjects, their *biographees*, we ought to be able to say but are not. Mr. Bird was beaten in the Senate House by Mr. Coddington of his own college, Trinity, and Mr. Maddy of St. John's: the year was 1820. It had been fully expected that Bird, who had beaten Coddington in college examinations, would have been Senior Wrangler. Mr. Claude Bird hints that they conquered his father at the cost of life in one case, and both sanity and life in the other:—

"Both of these men have been long dead. Coddington died soon after his success; and Maddy's brain gave way; and though he recovered from this terrible visitation, he did not long survive it. Alma

mater crowned them both, as poor Kirke White observes of such, with *cypress wreaths*."

Mr. Claude Bird should have made a little inquiry before he set down these stories. Coddington and Maddy were Moderators together in 1827. Coddington resided in Cambridge on his fellowship and lectureship some ten or more years; and he was well known not only as the author of works on optics, but as the founder and first president of the *Camus*, an acoustic formed from Cambridge Amateur Musical Union Society. He took the living of Ware, and died in 1845. Maddy's brain did not break down; he soon published an elementary work on astronomy, which was long in use: We suspect that the story about his brain arose from the way in which he resigned his fellowship, and threw himself upon the world. He fancied, on reflection, that he had not taken orders on proper grounds; and he punished himself by giving up the livelihood which he thought had been his temptation. He died a few years ago, having never shown, that we heard of, any symptom of insanity except—many so regard it—resignation of emolument at the instigation of conscience.

There is another matter of quite a different nature, on which we propose a query to Cambridge men of forty years' standing. When a young man entered the University at any but the regular time of the year, his broken year did not count towards his degree, if he took honours: accordingly, a person who began residence in January would be no further on than those who began in the October following. During the broken period, according to Mr. Bird, who was in the position himself, he was called a *non-ens*, or non-existent. We have inquired, and find two different stories on this little matter. Some confirm Mr. Bird; and one gentleman remembers that the *non-ens* was said to *keep non-ens*, a phrase as strange as we should have if a freshman were said to *keep freshman*. But one gentleman, who himself was in the same predicament, assures us that both the M.A. who gave him his certificate before entrance, and his own tutor after residence had commenced, told him that he was *keeping non-ens*. If this be correct, it would seem that the useless terms were called *non-ens*; and it is quite possible that such a joke as the attachment of the word *non-ens* to the undergraduate himself might have followed. We suspect that college terms are sometimes irrecoverably lost. It appears in Newton's private account-book that while at Cambridge he bought, for a few shillings, a *supersedeas*. But all our inquiries—both in and out of Trinity College—have failed to discover what this was. We commend both points to the Cambridge antiquary. Words of common life are not so apt to disappear. We were not puzzled for a moment to detect what were the *reassures* which Newton took with his sherbet; and we dare say our readers will be as clever as ourselves.

*Our Tropical Possessions in Malayan India.* By John Cameron, Esq. With Illustrations. (Smith, Elder & Co.)

THESE are days of miraculous growth; but few places have grown with the astonishing rapidity of Singapore. The island, the area of which is 200 square miles, was occupied by the British in 1819, and now contains 500 persons to each square mile. It has become one of the greatest emporiums in the world; and the exports and imports, which amounted in 1863 to 12,000,000*l.*, may now be reckoned at about 13,000,000*l.*, or, including those of its dependencies, Penang and Malacca, at upwards of 17,000,000*l.* Those ports were visited in 1862-3 by 2,047 vessels

of 613,187 tons burthen; and the figures will increase with every extension of our trade into China and Japan. Enough surely has been said to show that places which figure so remarkably in the great scroll of the world's industry deserve careful notice; and Mr. Cameron's description is exact, without being dull.

The first point to be noted with regard to Singapore—and it is one on which Mr. Cameron dwells repeatedly—is, that the place owes its importance to the excellence of its harbour and its geographical position, rather than to its being the outlet of any internal trade. Indeed, the products of the island itself are altogether insignificant, consisting of gambier, black and white pepper, and a few nutmegs. But as a half-way station between India and China and Japan, and as an entrepôt for the trade of the Malayan Archipelago, the value of Singapore cannot be overrated. Mr. Cameron observes that, though the consumption of the island is small as compared with its imports, and its production even more disproportioned to its exports, yet to no other port in the world can the designation of entrepôt be more justly applied. It behoves, therefore, the local authorities and the Imperial Government to be on their guard against imperilling the prosperity of this flourishing place by encumbering its free trade with any imposts whatever. This warning is especially needed now, if it be true that the government of Singapore is to be transferred from the India Office to the Colonial Secretary's department. It seems so reasonable that a Government should be reimbursed for its outlay on harbour improvements by a port or tonnage due, by wharfage or anchorage charges, that new and inexperienced managers might easily be led into the error of supposing that these imposts would have no more damaging effect on the trade of Singapore than on that of any European port. But Mr. Cameron assures us that the result might be fatal; and, considering the proximity of places to which commerce might betake itself,—such as Batavia,—he is probably right. At the same time, it must be remembered that trade is proverbially slow to leave its wonted channels; and the probabilities of the development of an internal trade in the Malay peninsula are, perhaps, here rated at too low a figure. The nutmeg plantations of Singapore have failed, it is true, for the present; but they were very nearly being a great success, and the cause of the strange blight which overtook them may yet be detected, and the experiment be renewed with happier results. In the mean time, there are the sugar-plantations of Province Wellesley and tin-mines of Malacca, which justify a hope that the internal trade of the peninsula may yet rise to importance. Of the sugar plantations, six are owned by Mr. E. Horsman, M.P., and the returns are said to be large, and to testify to the sagacity of the owner in expending large sums in a region of which he had no personal knowledge.

The next point of interest connected with Singapore is its salubrity. "The climate," says Mr. Cameron, "has been established beyond all doubt to be kinder and more genial to the European constitution than any other in the East. It has no pestilence, no epidemics or endemics that extend to Europeans. Invalids, broken down and exhausted, from China and Bengal alike seek its shores, and after a sojourn of six or seven weeks leave it in health and vigour." Mr. Cameron proposes, therefore, that a moiety of the troops intended for China should be stationed in the Straits. There is a magnificent range of barracks large enough for 1,200 European soldiers, in the midst of "scenery rarely equalled in beauty," and as the place is but seven days steaming distance from Hong-

Kong, good use might be made of it as a sanatorium for the forces in China, which is notoriously one of the most unhealthy stations in which British soldiers find their graves.

On the beauty of the scenery in Singapore and our other possessions in the Straits, Mr. Cameron dilates, not without reason. The blue sea calm as an inland lake, the rich vegetation which clothes the coast to the water's edge, the fragrant breezes, all deserve the praises he bestows. One pest there is that mars this goodly scene. The tigers of Singapore are admitted to be the most destructive and ferocious of their species. This arises from their being penned in a small island full of men in some parts and covered in others with an impenetrable jungle, which affords a safe retreat to these savage beasts. Elsewhere, the tiger preys on deer or cattle, and only exceptionally on human beings; but in Singapore his food is man. Mr. Cameron is fully convinced that at least one man a day is destroyed in that island by a tiger, and if it be true that one-half the graves which surround each homestead are filled with the remains of victims of this horrid chase, even this sad computation falls short of the truth. Supposing, with the author, that there are about forty tigers in Singapore, and that most of these are man-eaters, we must conclude that four or five persons are destroyed by them daily. Mr. Cameron gives the following curious story of the first appearance of these beasts on the island:—

"It was not till 1835 that their presence first became known. Mr. Coleman, the surveyor of the station, accompanied by a body of convicts, was in that year laying out a new road through a low swampy part of the jungle about four miles from town. He was in the act of taking an observation through his theodolite when a crashing sound was heard among the bushes close by, and a huge tiger leaped right into the thick of the party, but fortunately alighted on the theodolite, which was overturned and broken, and, doubtless alarmed by the commotion occasioned, the animal immediately sprang into the jungle again and disappeared. The convicts to a man flew back to town, and the surveyor himself followed as quickly as he could, leaving the theodolite where it lay on the ground. It was a long time before the people in town could be brought to believe that a tiger really had been seen, and it was only on an appeal to the broken fragments of the theodolite—in the nature of that made by Macaulay in his *Lays to the molten image of Horatius*—that unbelief was finally overcome. After this no work was done near the jungle but under arms, though it was some years before the next tiger showed itself."

That the tigers reached the island by swimming from the mainland is not to be doubted, just as they often cross to Bombay from Salsette. Thus our author tells us:—

"Early one morning a party of Malay fishermen, who had set their nets overnight, proceeded to examine what luck they had had, and were surprised to find secured in their meshes a large female tiger. The animal had in its struggles to get free thoroughly entangled itself, and was completely exhausted, and nearly drowned. There was still some life left, however, and the Malays thought it wiser to despatch it before bringing it to shore. From the part of the net in which the animal was entangled, it was clear that it had been approaching from the mainland; it could not have swum off from the Singapore shores, for several rows of nets lying further in were uninjured."

It is well for the Chinese labourers, who seem too timid or too apathetic to be hunters, that the tiger multiplies but slowly, as the male always endeavours to destroy his cubs, and it is calculated that seven out of ten are thus eaten up by their fathers. The same unnatural instinct fortunately prevails among the alligators; but here it is the matrons who are constantly breakfasting on the eggs of their rivals.

Of the vegetable productions of the Straits there are many good and useful notices in these pages. The methods of preparing gambier, white and black pepper, and nutmegs, are well described.

In the Appendices are lists of the fruits and forest trees in the Straits settlements, in which the Malayan and Linnean names are given, with a column of remarks. On the whole, the book is a most useful one, and fills up a void in the Anglo-Indian library very satisfactorily.

*Masaniello of Naples: the Record of a Nine Days' Revolution.* By Mrs. Horace Roscoe St. John. (Tinsley Brothers.)

THE historic parallel which some writers detect in the brief course of Masaniello and the unfinished career of Garibaldi, is far from complete; and, save on a few comparatively trivial points, it is by no means manifest. Of humble origin, the one a fisherman, the other a sailor, they both exclaimed against the misrule of Naples, and were raised, by the popular will, from obscurity to eminence. Thus far they were alike: but here the similarity ceases. Unless we greatly underrate the Neapolitan insurgent, or strangely exaggerate the noble deeds and qualities of the Italian liberator, it is an insult to the latter to regard him as a lucky reproduction of the former. In intellect, aspiration, temper, the men show no point of resemblance. The startling but altogether fruitless exploit of the earlier actor had neither the magnificent breadth nor lofty aim of the measures by which the living hero has destroyed a dynasty and regenerated a nation. Sagacious forethought and firm tenacity of purpose, patient endurance of persecution, and heroic consistency under diverse temptations, are not found in the weak, impulsive, crazy agitator of the seventeenth century. Throughout her bright and gracefully-written volume, Mrs. St. John speaks of Masaniello's riot as a revolution, and requires for him, as a true, enlightened, unfortunate patriot, our admiration and pity. Ready to acknowledge the artistic cleverness of the writer who imparts to her pages the glow of Southern skies, and most effectively describes the splendour of the vice-regal court of Naples, we cannot accept her estimate of the popular chieftain. Far from aiming at a change of government, Masaniello merely protested against the continuance of certain harsh taxes and unconstitutional proceedings. He wished neither to subvert the reigning dynasty, nor even to bring about the recall of the obnoxious viceroy. Professing loyalty to the throne of Spain, he desired the preservation of existing institutions, and only prayed that his country might be governed in accordance with the Charter of Charles the Fifth. To reverse the order of certain memorable words, his *émule* was "not a revolution, it was a revolt"—a revolt that, from first to last, covered barely nine days. In our own country, Jack Cade's insurrection or Lord George Gordon's riot might with as much propriety be termed a revolution.

Much obscurity surrounds the outbreak and its chief actor, notwithstanding the abundance of memoirs relating to the man and the disturbance; but the principal facts concerning both are seen with sufficient clearness. The Spanish tyranny in Naples had, for many years, been growing more cruel and infamous, when, in the July of 1647, an imposition of a tax on fruit stirred the multitude to resistance. They had endured in patience the creation of new, and the increase of old imposts; under barbarous punishments and innumerable wrongs they had bowed submissively: but the



fresh tax on fruit, at a season when the scorching sun made fruit far more a necessary than a luxury, goaded them to fury. On the 7th of July, they broke into open rebellion, seizing strongholds, destroying property, and avenging old wrongs with "the wild justice of mobs." At this time Masaniello, the instigator and captain of the insurrection, was still quite a young man, twenty-seven years old, according to the authority selected by Mrs. St. John, but by the statements of other writers two or three years younger. An indignity offered to his young and lovely wife, and a cruel decision by which he was reduced from a condition of modest comfort to indigence, had given him special grounds for discontent. For some time he had been sowing sedition among the populace, and cleverly training them for armed resistance to the despotism of the Duke of Arcos, the Spanish viceroy; and when at length the time for bolder action came, he rose to be the General of the people. It is no easy task to trace the sequence of events that marked the insurrection; and though Mrs. St. John has exerted herself to give clearness to her narrative, two questionable dates—one of them manifestly a misprint—add somewhat to the perplexities of her story. "The Feast of the Madonna of Carmel took place, without doubt, on the 16th of July. It was, therefore," says the writer, "only a rehearsal of the ceremony for which the companies under the leadership of Masaniello had assembled in the market-place on Sunday, the 17th of July, in the year 1647." Mrs. St. John doubtless wrote 7th, and not 17th, before the dawn of which latter day the adventurer's feverish game had been played out. In a drama extending over nine days, such an error is necessarily important. Again, in placing the date of Masaniello's interment so early as the 17th of July, Mrs. St. John seems to give a day somewhat before the right time. Amongst the contradictory biographers of Masaniello she probably can find a respectable authority for the date; but still the time does not accord with her own version of unquestionable occurrences. She tells us that Masaniello was killed on the 16th of July, that his head was cut off, and "exposed, by the malignity of his enemies, as an object for derision in the public ways," that his body was dragged through the streets by ruffianly hirelings, that after his death new oppressions by the Government caused a reaction in his favour, and that in consequence of this reaction his body, having been arrayed in befitting garments, "was laid in state in the Carmelite Cathedral," and was subsequently interred, with superb pomp, on the night of July 17. Surely too much is here crowded into twenty-four hours.

Whatever the date of his funeral, there is no doubt that Masaniello was, for a few days, the ruler of Naples. Writers differ as to the number of his adherents. Some think them fifty thousand strong, others rate them at ten times that number. The dictator's official manifesto stated that "three hundred thousand were reckoned available for action, provided that they were supplied with sufficient arms for their equipment." But when it is remembered over how short a time the insurrection extended, and when it is borne in mind that, in times prior to statistical science, numbers were always grossly exaggerated, the cautious reader will regard the lowest of these estimates as a miscalculation on the side of excess. When liberal allowance has been made for "peasants from the rural districts, armed with pitchforks, scythes, and spades," it is still incredible that the nine days' insurrection gathered anything like so vast an array as Masaniello's admirers believe. And how did Masaniello conduct himself

whilst he was master of the position? Mrs. St. John writes, "The Imperial masters of Rome sometimes appeared amiable until they assumed the purple. What was the effect of prosperity on the character of Masaniello? During the period of revolutionary triumph he continued to show justice, prudence, and moderation." This statement is hardly reconcilable with Chapter XIII, in which Mrs. St. John allows that while her hero's power was at its zenith, "he gave way to capricious, childish acts, and to deeds of positive ferocity." The writer continues, "If a crowd of people chanced to displease him by some triviality, he attacked them indiscriminately with whatever weapon he happened to have at his command. He threatened to expel those who lived near his cottage on the market-place if they did not vacate their dwellings within the space of twenty-four hours, in order to allow room for the erection of a suitable palace for himself. He squandered money and distributed lavishly mock titles. He no longer spoke of remaining in obscurity nor of resigning command, nor did he invite the assent of the people to his measures, as before." Strange conduct this for a just, prudent, moderate man. Less than a week's tenure of absolute power wrought the change. Mrs. St. John is in doubt whether she should attribute the alteration to an outbreak of constitutional madness, or to a frenzy wrought by subtle poison. "More than one author affirms that a bunch of poisoned flowers was sent by the Duke to Masaniello," observes the biographer; the inference, of course, being that the Dictator was driven mad by the perfume of a poisoned bouquet. Romantic writers and credulous readers have combined to throw a fascinating mystery around the old Italian art of poisoning; but in these days, when every apothecary is familiar with poisons far more deadly and subtle than any drug or extract known to the extinct empirics and charlatans of Southern Europe, most persons will decline to adopt the second explanation of Masaniello's violence. The prior suggestion of constitutional insanity is more reasonable. Indeed, the most natural account seems to be this. Suddenly exalted to a position for which he was not naturally qualified, the nervous and highly excitable demagogue, at the outset not less honest than impulsive, strove to act judiciously and virtuously; but the trial was too great, and his reason, unsteady by natural defect, gave way under the fearful excitements of the crisis which he had contributed to produce. Anyhow, in a few short days he became odious to the multitude who had made him their idol, and who, after a brief experience of his tyranny, came to the conclusion that it was better to grumble under the exactions of a profligate duke than to groan under the capricious violence of a frantic fishmonger. Such is our estimate of the singular being whom poets and musicians have surrounded with melo-dramatic interest, and whom enthusiasts have likened to the hero of Caprea.

*Evenings in Arcadia.* Edited by John Dennis. (Moxon & Co.)

THREE friends of kindred tastes meet in the summer, at Lynton, in Devonshire, and spend their evenings in reading and discussing the rural poetry of England. Whether the friends have a real existence, or are mere fabulous *dramatis personæ*, created for the author's purpose, does not distinctly appear; but for the views here stated, the "Editor" is, of course, responsible.

The notion of the book is a happy one. Pictures of rural life, taken from our best poets, social criticism, and apropos anecdote should

form a tempting entertainment. To some extent a good design has been realized in these pages. The friends talk like men of taste and culture upon a subject which they thoroughly enjoy. Their tone is kindly, their remarks are sensible and, for the most part, just, while the gravity of criticism is a good deal relieved by pleasant gossip. A book with these qualities, and rich, moreover, in poetical selections, can hardly be uninteresting. On the other hand, its plan calls for yet higher qualities of thought and expression than are here evinced. The speakers but rarely dissent from the general estimate of the poets criticized. When they do so, we are not disposed to agree with them, and when they adopt received opinions, we look in vain for novelty of illustration; they too often content themselves with saying that a diamond is a diamond, instead of placing it in a light that reveals its brilliancy anew. It may be urged that original criticism is hardly possible with regard to authors on whom the world has already pronounced its mature judgment. But, though it be true that such a judgment, in its general sense, can only be reaffirmed, the grounds upon which it proceeds admit of the most varied exposition. Our broad impressions of nature itself are not liable to change, yet we should think little of poets who could merely tell us that the sun was glorious and the earth verdant, that spring was the season of growth and promise, and summer that of consummation. We should require these general truths to be presented in such special forms and under such new combinations as would enable us to realize them afresh. Now critics are to poetry what poets themselves are to nature. It is not only their duty to set forth the general characteristics of their author, but to bring to them individuality of perception. In brief, though the object be familiar, the view afforded of it must be novel. Shakspeare, for instance, had been tolerably well discussed before the days of Schlegel and Coleridge. The public appreciation of his genius had then been determined. Yet what new glimpses of his greatness and variety do we gain from these critics. They render, in fact, just that service to the reader in which the book before us is deficient. We cite the following passage on Chaucer as a fair example of it. The opinion which it records is perfectly sound and pleasantly expressed; but we find no line or epithet that sheds a new light upon the subject:—

"HARTLEY. Yes, the old Father loved well every sweet scene, and every lovely sound and colour that unite to make this world a blessed place still, in spite of all its sorrow. Nothing was too simple to attract his notice and win his love. The little birds, which make the bushes quake and tremble with their joy, the daisies whitening the grass, the noise of the hidden brook, the chirp of the grasshopper—all made his heart rejoice, and compelled him to sing for very gladness. Much as he loved books, he loved nature more; and when the spring called him out to 'do observance,' he threw aside his studies, and went into the green fields to solace his fancy, and gain a higher inspiration than any which books can yield. In the 'Legende of Goode Women,' Chaucer tells us how he delights in books, giving them 'feyth and ful credence,' and how nothing can draw him from them, except when in the month of May he hears the birds sing, and sees the flowers spring."

Compare generalities of this kind with the direct and special observation which lets us at once into a poet's individuality. Take, for example, a fragment of Hazlitt's upon Shakspeare. The italics are, of course, our own:—

"When he conceived of a character, whether real or imaginary, he not only entered into all its thoughts and feelings, but seemed instantly, and



as if by touching a secret spring, to be surrounded with all the same objects, subject to the same skyey influences,—the same local, outward, and unforeseen accidents which would occur in reality. Thus the character of Caliban not only stands before us with a language and manners of his own, but the scenery and situation of the enchanted island he inhabits, the traditions of the place, its strange noises, its hidden recesses, 'his frequent haunts and ancient neighbourhood,' are given with a miraculous truth of nature, and with all the familiarity of an old recollection. \* \* In reading this author, you do not merely learn what his characters say,—you see their persons. \* \* A word, an epithet, paints a whole scene, or throws us back whole years in the history of the person represented. So (as it has been ingeniously remarked), when Prospero describes himself as left alone in the boat with his daughter, the epithet which he applies to her, 'Me and thy crying self,' flings the imagination instantly back from the grown woman to the helpless condition of infancy, and places the first and most trying scene of his misfortunes before us, with all that he must have suffered in the interval."

Sometimes in these Arcadian Evenings, the so-called criticism is little more than a thread on which to string extracts. No less than twenty-two pages are chiefly occupied by rural passages from Shakspeare. In the prose remarks that connect them, appreciative criticism, far from being attained, is scarcely attempted. Let us, however, now turn to the bright side of the picture, and quote a few thoughts which challenge attention,—thoughts which, if not quite original, are far from being hackneyed:—

"TALBOT. Between folly and wisdom there is oftentimes less than the breadth of a bat's wing. Who shall define the exact region in which either of them dwells? There is one man who, with demure sobriety, walks through life without relaxing a muscle of his features, or straying a yard from his appointed path; and there is another man, of blither spirit, who, in musical mirthfulness, listens to every note by the way, casts a loving glance on every fair flower—and sometimes leaps a stream, or plunges into it, or rambles dreamily over the green meadows, from very joyousness of heart—which of the twain has the more affinity to wisdom? For my part I stand by the latter; indeed, I believe that, as a nation, we should be far wiser if we were more mirthful."

Here is a morsel of sound doctrine which the disciples of ultra-realism in poetry—those who confound truth to fact with truth to nature—would do well to digest:—

"More description without the aid of imagination is poor enough in prose, but in poetry it is intolerable, unless when it is used solely as a foil for setting off the more precious productions of the poet's genius. Both Cowper and Thomson knew how to combine the careful delineation of common scenes with that poetic vision which sees more than it describes, and describes more than common mortals can see, without the aid of the poet."

The following argument, though several times anticipated,—by Emerson, amongst others, in his lecture on Shakspeare,—may still be pressed with advantage:—

"HARTLEY. I wish any one would define for me exactly the meaning of the word 'plagiarist.' More or less, every author, whether small or great, must borrow from his predecessors. Ideas are unconsciously appropriated, fancies once handed about in the rough ore are changed into sterling coin; flowers which opened their small and lustreless eyes on a barren soil, are transferred to the garden, and nursed into size and beauty, and by such a process, simple and healthful as any of Nature's movements, the whole world is benefited and gladdened. There is no theft in an appropriation like this; as well might you accuse a mighty stream of larceny, because it gathers into its own bosom the wealth of every tiny rivulet, and bears it off exultingly to its ocean home."

On a few occasions, as we have said, our critical trio except injudiciously to prevailing opinions. Surely the true sense of poetical

influence is somewhat missed in this dictum upon Shelley:—

"STANLEY. I will not believe that the fame of Shelley can grow. I cannot for the life of me understand what some clever critics mean when they attempt to place him on the same pedestal with our greatest poets. He is the veritable poet of cloudland, and sings with sweet and musical voice in his own region; but there is nothing in a song like his which can soothe and cheer us in our daily path through life, or give us noble thoughts for evil hours."

"Noble thoughts in evil hours" may, no doubt, be one manifestation of poetry; but didactic strains, however good in their way, have far less moral effect than those imaginative pictures in which emotion blends with description. The tints of sunset or the soft reflexions of sky and wood in a stream often reach depths of feeling to which no direct teaching could penetrate. We thoroughly dissent, too, from the statement that Blair, he who wrote 'The Grave,' is a greater poet than Young. It is true that the author of the 'Night Thoughts' is monotonous and over-rhetorical; but his power of condensing a truth into a striking phrase, or of illustrating it by a flash of imagery, is a speciality which makes him foremost in his class. Blair, on the contrary, whatever his merits, is surpassed in them by many others. Young's epigrammatic style has, we think, done him dis-service with some lovers of poetry. A manner formed with so much art and study has induced them to distrust the feeling and imagination of which it is often the vehicle.

Having touched upon the questionable opinions here broached, we must add that others may be found which are absolutely contradictory. Two different impressions are recorded of Thomson; but as the less favourable of them has been recanted, we cannot see why it should have been published. Again, we are told of Mrs. Browning that "she is not, and never will be, a popular poet; for, with all her high qualities, she lacked the bold, definite, pictorial expression by means of which some of our greatest poets have gained the applause of the multitude." Further on, it is said, respecting the same writer: "In 'Aurora Leigh' the home scenes of rural beauty are sketched with wonderful felicity. These descriptions, while intensely real, are so a-glow with the warmth and light of creative genius, that a simple scene of country life becomes invested with an indescribable charm."

The book, as our remarks have implied, contains discussions on rural poetry from the days of Chaucer to those of Mrs. Browning. Though without originality, either of thought or manner, it is various, chatty and genial; it pleasantly embodies, with a few exceptions, the public estimate of many eminent poets, and affords delightful examples of their style.

*The Nohant Theatre*—[Théâtre de Nohant, par George Sand]. (Paris, Lévy; London, Jeffs.)

As sequel to the most pathetically complacent apotheosis which ever glorified an actress who changed her lovers perpetually—the novel 'Lucrezia Floriani'—Madame Dudevant, it may be remembered, put forth another tale, in its way no less amazing,—'Le Château des Désertes.' The machinery of the second story was worked by bringing together the principal personages in an Alpine castle, where an old scapegrace theatrical actor and machinist, reformed and transformed into the heir of a title and estate, opened a mysterious theatre, to which no audiences were invited; and where himself, his daughter, and several natural children of the aforesaid Lucrezia Floriani beguiled the time and cultivated their understandings by acting and improvising

plays, with all the pomp of scenery, dresses and decorations. It appears that this Theatre of "the Château" is not, so far as manner of performances is concerned, a mere air-castle; but that Madame Dudevant has, in her own country-house at Nohant, a place of recreation and practice, such as she described in her odd tale. Not long ago M. Théophile Gautier made up his column on 'Le Drac,' by giving one of those public descriptions of private things, in which our neighbours delight. He found the Nohant Theatre, though tiny, amazingly rich in resources and expedients,—the scenery most artistic (and no wonder, seeing that M. Maurice Sand, the designer and author of 'Masques et Bouffons,' is one of his mother's company),—the wardrobe copious and characteristic,—and the machinery ingenious to a perfection almost unattainable, save where the stage is on a small scale. M. Gautier added, that essays at the Commedia dell'Arte of the Italians, were made by the little family party under these inviting circumstances. The book before us contains something far more finished than the mere skeleton-plots and indications of action which are to stimulate the impromptu wit or passion of the speakers. Here are five complete works, written for such a stage; and one of them, 'Le Drac,' already named, has been thought substantial and original enough to be transferred, in an amplified form, to the boards of a Parisian theatre.

Time would not be wasted in drawing out a list of the productions never meant for great theatres which have, nevertheless, arrived there, and kept their place, by beauty or elegance of language, or some picturesque force of appeal that has seized the public in spite of every one of those known conventions so dear to managers. Thus, from time to time, Byron's 'Manfred,' in spite of every conceivable unfitness, in spite of its including only one real personage,—the rest all shadows or abstractions,—will re-appear to enthral imaginative persons. Take another example, including a comparison. It may be doubted whether in any age, or any world of drama, a more consummate constructive artificer than Scribe ever existed. Not a pin was dropped by his heroines, that was not to be picked up, at some after period, as an essential point in the story. The very "fourth chair and fifth flower-pot," might, for aught we were sure, turn out oracles in his plastic hands, so resolute was he in working up every morsel of material, dead or living, into the machine which was to rack curiosity, till the last moment arrived. His latter comedies, in particular, such as 'The Tales of the Queen of Navarre' and 'The Three Maupins,' are marvels of piquant intricacy. Yet they are already dead in the theatre for which they were written; whereas the drawing-room proverbs of De Musset, slight in tissue, prolix in dialogue, turning on matters no mightier than a blue purse or the opening or shutting of a door, have won their way to the boards; and, to all appearance, will keep there, so long at least as ladies and gentlemen are to be found in the Palace of French Comedy.

That which is original might be more largely trusted than the present managers admit. For better, for worse, Madame Dudevant has been, from the first, original in her dramatic productions—sometimes extravagant, as in her 'Sept Chords de la Lyre' and 'Gabriel,'—sometimes feebly diffuse, as in her first luckless stage production, 'Cosima,'—sometimes impertinent, as when she laid hands on and arranged 'As You Like It,' defending herself in that cunning Preface which an English lady of rank was found enthusiastic enough to recommend and translate; stumbling her way forward, it may be said, among the things old and new, real

and unreal, which belong to the world behind the curtain, but always with a vague purpose, and now and then succeeding in her object sufficiently to tempt her not to give up the strife. Whereas her peasant dramas, 'François le Champi' and 'Le Pressoir,' died of the false refinement with which it is a part of her religion to invest the peasant, her 'Maître Favilla' (as we said at the time of its appearance) contained an invention as real as that in Mr. Wilkie Collins's little drama, 'The Light-house,'—made an impression on the public, making an advance, and opening the way. Her 'Marquis de Villemer' is now an accepted favourite at the Odéon theatre; and 'Le Drac,' derived from this book, though it did not prove a mine of gold to the theatre at which it was produced, has attracted notice to a collection originally published, we believe, some time ago, and brought its authoress still another step forward as an inventor to whom the French stage may fairly look for new ideas and inspirations.

'Le Drac' is a sea sprite belonging to Provençal folklore—as restless and mischievous, if "put out," as Brownie or Leprechaun: capable of taking any shape and of putting on, with the human aspect, human passions and affections within a certain limit. Here he plays tricks in the family of a fisherman; first clothing himself in "the mortal weed" of a boy really drowned, and thus, under false pretences, creeping into the confidence of the fisherman's daughter. This happens most untowardly, for Francine is expecting home a penitent lover, who only dares claim her because he has sown his wild oats. The Drac takes a fancy to fall in love with Francine, and, in order to keep Bernard aloof from her, conjures up a double of the young naval officer, who behaves even worse than Bernard had done before his departure, thus giving the lie to all the real one's protestations of amendment. The affairs of the family are further embroiled by every sort of trick, whimsy and mystification. But, by a gracious and poetical turn given to the legend, the sprite,—having become half-human, has lost half his power to perplex and to injure,—is finally compelled to give way, to go home to his tribe, leaving the mortals to their wedded happiness. Nothing can be more airy, graceful and (in places) pathetic than the manner in which this legend, distributed among four persons, is, in its original form, told in dialogue and displayed in action. In its retouched state, we are assured, it was partially effective on the stage, though too delicate, perhaps, for the Boulevard public of Paris, used to grosser food. A certain intricacy, too, inseparable from a story in which a reality and an appearance are perpetually to be alternated by the same actor (and this in the case of two characters), may have stood betwixt it and a frank success. It has been pointed out as containing excellent material for an opera-book; but apart from the fact that Ariel, Undine, Loreley, Melusine, Titania, the White Lady of Avenel, and other such creatures of Dreamland, are not easily presented in music without monotony, or to the eye without drawing heavily on credulity, the rapidity of change here indispensable would disturb rather than inspire a composer. Inattention to such a clear fact on the part of so skilled a dramatist as Mr. Planché did more to weaken the effect of the late opera, 'Love's Triumph,' than possibly either he or his associate, Mr. Wallace, are even now aware.

We pass over three other of the Nohant plays, 'Plutus,' a study after the antique,—'The Pebble,' a comical novel in dialogue, made up of modern life and geological enthusiasm,—and 'Christmas Eve,' based, with changes, on one of Hoffmann's mad, irresistible grotesques. We like almost the best the last of the set, 'Marielle,'

the tragedy of the life behind the scenes of a strolling manager. The distinct touch with which every character in this little piece is marked deserves no common praise. There is an old nun, who had gone perforce to a convent after she had got past comedy, and whose hankerings after her worldly calling are very racy. There is a miserable ingrate, whose insidious wickedness, we fear, could be charged on too many a man innocent of sock and buskin,—a spoilt foundling,—an actor, cherishing his jovial taste for the sports of the field,—all these grouped with ease and animation round the central figure; his somewhat high-flown and delicate sentimentality being the only thing which is a trifle overdone—in other words, stagey.

#### *History of the Recent Discoveries at Cyrene.*

By Captain R. M. Smith, R.E., and Commander E. A. Porcher, R.N. (Day & Son.)

It is right to say that the narrative of sailor and engineer which is before us, although it does not add much to our knowledge of Cyrene and the Libyan Pentapolis, is clearly, pleasantly and modestly written. The authors were intrusted with the duty of ransacking the ruins which strew the district long ago known as the Pentapolis, and comprising the cities of Cyrene, Berenice, Arsinoë, Ptolemais and Apollonia, the so-called Gardens of the Hesperides, the entrance to Lethe, and the coast whence came the wondrous plant, Silphium, so much prized of old. Our officers appear to have spent a pleasant time in the summer of 1860, while they lived in a tomb at Cyrene, and superintended the labours of the negroes and others who excavated the city, and procured for us the marbles now deposited at the British Museum, but which, owing to the arrangements of the Trustees, will be more widely known through the photographs attached to this book than otherwise. Under the shed they are, and under the shed they are likely to remain, hidden from public view.

As we have already noticed the sculptures there carefully hidden, it will be needless to say more now with regard to them than that they were worth the trouble of fetching, and, when the British Museum has room for them, are worth housing. This is saying more for these works than we should be inclined to state in favour of the results of other expeditions such as that conducted by our authors, the rule with regard to which has too frequently been to make excavations in sites which may be valuable, but where there is a much greater chance of mediocre and provincial sculpture turning up, to the temporary intoxication of the finders and ultimate disappointment of everybody. The most valuable acquisition from Cyrene to the British Museum is a bronze head that was found in the cella of the Temple of Apollo, eleven feet below the floor of the Roman temple to the god, and doubtless a relic of the more ancient structure of the Dorian swarm which settled at Cyrene. This was a real find. Despite the conventional beauty possessed by some of the other sculptures procured by our authors, we could have dispensed with them, as of no great artistic or archaeological interest. The nation which owns the Elgin and Phigaleian marbles may spare such works as the Apollo of Cyrene, the "iconic figures," and, still more freely, the Roman busts and odds and ends which Messrs. Smith and Porcher sent home.

The ever-swarming Dorians founded the city of Cyrene, which became the leader of a federation in the Pentapolis, c. 600 B.C., and so thrive that, in 554 B.C., it could afford to lose 7,000 men in a battle—a questionable assertion. The usual conflicts of a federation

followed the prosperity thus indicated; then came disturbances aiming at the establishment of a popular power, and ending in that of a royal one. For a time at least this obtained sway. Ultimately, the Pentapolis was allied with Alexander, and fell to the Ptolemies. The Romans got it by the bequest of Apion; they gave the name of Cyrenaica to the more ancient Pentapolis. One of the results of their rule was a rebellion of the Jews; that was punished in the Roman fashion. At the crash of the empire the ravages of the Libyans left the district almost a desert. Chosroes carried on the work of ruin, and the Arabs ended what the Dorians began twelve hundred years before. The garden of Libya, one of the granaries of Rome, the trader with Byzantium, Tyre and the Nile, the appanage of Egypt, the rival of Carthage, famous for physicians, the birthplace of Eratosthenes, Callimachus and Synesius—such is the summary of Cyrene—has been again overwhelmed by the barbarism out of which she arose, but which, in her default, has retouched upon the shore of the Great Sea, and rendered her desolate for nearly a thousand years.

One of the most striking parts of our authors' book is that descriptive of the entrance to Lethe, which is near Benghazi (Hesperis):—

"About a mile from the gardens of Osman we were conducted to the edge of an abrupt ravine, about one hundred feet deep, with a dark-looking cavern at the bottom. Leaving our horses above, we descended the ravine and entered the cave. At the entrance it was low and narrow; but, after descending a few yards, it suddenly expanded to a height of fifteen and a width of about forty feet. Some thirty yards from the entrance we came to the margin of a sheet of water, which extended as far as the eye could reach. One of our Arab conductors waded in with a lighted torch, but was obliged to return on account of the depth of the water, after going about fifty yards. Whether the water is really a river, or only a large subterranean pool, it is difficult to say."

At Barca the wild goats feed upon olives. There are some Roman hill-forts in this locality in almost perfect preservation, their walls being forty feet in height. At Cyrene, one of the most interesting localities is the Fountain of Apollo, in the bed of which, deep under ground, Beechey discovered some inscriptions on the clay, which had been plastered on the rocky sides of the fissure and scratched by Greek naked finger-ends 1,500 years ago, and Roman names and dates of Diocletian's time. As might be expected in such a country, Cyrene is a city of rock-cut tombs, of ruined walls and towers, and roads, some of which yet bear the tracks of chariot-wheels. Many of the tombs were painted.

One of the most interesting examples of decoration procured for us by the expedition is that shown on Plate 37 of this book—the inner façade of one of the tombs at Cyrene. The columns are "engaged" to the square out-piers, and—if we can trust the drawing before us with regard to their flutings—of Roman Doric character; in other respects, however, they resemble the Greek Doric, especially with regard to their cushions, abaci, or their entablature; the bases are apparently covered, so that the step is not pronounced. A red line is drawn upon the neck of the column, and down its engaged sides to the earth. The horizontal moulding (*tenia*) which connects the lower ends of the triglyphs is also coloured red; the same appears defined between the abaci and at the lower edge of the cornice. A yellow line is on the edge of the cornice. The triglyphs and their guttæ are blue; their upper fillet and the mutules are of the same colour. An echinus moulding, which connects the triglyphs below the upper fillet, is picked out with blue and red alternately. These



details go to support Kugler's opinions about antique polychromy.

As usual in Greek towns, the sites of the cemeteries at Cyrene were selected with great care; they occupy the finest positions round the city. Those on the faces of the hills command magnificent views of the sea and the nearer plain. Architecturally speaking, few necropoleis can surpass these places in interest. It is to be regretted that a more scientific examination has not been made of them of late, and by persons better qualified by technical knowledge than our authors can be expected to be. We know more than we did of yore of the details and history of Greek Art. Much might be gained by technical examination of these works. At the same time, for all we learn by this book, the architecture and the sculpture of Cyrene may be of equal value. The writers, with great propriety, refer the student to the remains secured for the British Museum for details on this subject.

Some sketches of Arab character by our authors are interesting. Take this with regard to the quality of barking dogs:—

"One would naturally imagine that a dog given to perpetual barking,—and in this respect like the boy in the fable who cried 'Wolf,'—would be of comparatively little value as a watch. The Arabs, however, think otherwise. They say truly, that if a dog barks all night, he cannot possibly fall asleep, and that the change in his bark on the approach of an intruder is quite sufficient to arouse the soundest sleeper. His usual bark is a warning to the enemy that the sentries within the camp are awake, and to his master it is a perpetual report that 'all's well.'"

At Apollonia, our travellers found little; at Arsinoë, the fortifications Justinian built remain nearly intact; at Ptolemais is a remarkable series of cisterns, and a fine tomb fifty-five feet in height.

*Gathered Leaves: being a Collection of the Poetical Writings of the late Frank E. Smedley. With a Memorial Preface by Edmund Yates. (Virtue Brothers & Co.)*

Mr. Yates has raised a simple and touching memorial to his friend, though parts of it savour rather too strongly of the professed comic writer. We would gladly have seen the memorial Preface expanded into a succinct memoir, with some extracts from Frank Smedley's correspondence and some more detailed history of his works. As it is, Mr. Yates is provokingly brief where we wish to learn. This is the less pardonable in him, as he sketches Frank Smedley's personal appearance and surface character so well, and is evidently moved by affectionate feelings for the subject of his Preface. To those who knew little of Frank Smedley, or knew him only from his works, this affection may seem misplaced. Outwardly there was an appearance of cynicism or heartlessness in him which deceived many of his readers and some of his friends at the dawn of their acquaintance. But it was in reality nothing more than the semi-sarcastic feeling which is natural to youthful thought, and which takes so many forms in different youths without ever attaining to the seriousness of true sarcasm or cynicism. To the very last, Frank Smedley preserved this sort of youthfulness, perhaps from his little contact with the real world, perhaps as a merciful compensation for his malady. The buoyancy, we might almost boyishness, of his spirits was the most remarkable when he seemed to have the most cause for repining. We remember his returning thanks at a small symposium, when one of the points of his speech was that he was not able to rise in acknowledgment of the call, and he ended by saying that he

resumed his seat without having quitted it. Mr. Yates describes him as "a little man with a peculiar, clever face; piercing eyes, never moving from the person he was addressing; a manner beginning in earnestness, and then straying into banter; a voice beginning in harshness, and modulating into pleasant cadence." And Frank Smedley's character, Mr. Yates thinks, was almost feminine. "He had the strong likings and dislikings, petulances, love of small jokes, desire of praise, and irritation at small annoyances, which are frequently found in women; but, on the other hand, he had a magnanimity, an amount of patient long-suffering, and a courage, both moral and physical, such as are given to few men,"—but such, we may add, as are more often exercised by women. We think the second half of Mr. Yates's sentence, which he has qualified with a "but," supports his view more strongly than the first half, for we cannot say that petulance, love of small jokes and desire of praise are at all confined to the weaker sex, while we wish that the stronger sex had the same patient endurance.

Mr. Yates observes that Frank Smedley's writings are intensely masculine, and it is worthy of remark that they preached the doctrine of muscular Christianity before it had been proclaimed by Mr. Kingsley. With fervent piety such as he might have learnt to the full from the teachings of his sick bed, Frank Smedley united an admiration for the physical strength which he might well have envied. The hero in each of his novels is the perfection of strength, and in his two earlier ones at least the hero is brought to Christian submission. The trial to which both heroes are exposed is connected with duelling. Oatlands, in 'Frank Fairleigh,' consents to fire in the air though his antagonist is known to be a dead shot; Lewis Arundel refuses to fight on the worst provocation, though he is the son of an Austrian officer, and is living among the friends of his father. It may detract a little from these two conversions that both heroes were men of immense power, that the one had thrashed his antagonist till he could not stand, and the other had stunned his by one "fearful blow." But the thrashing and the stunning blow are not so much for the satisfaction of the heroes as for the claims of poetical justice and the enjoyment of the reader. An almost certain death in the one case and certain disgrace in the other are sufficient tests for the strongest Christians.

By some oversight, perhaps not very material, Mr. Yates has forgotten to tell the story of Frank Smedley's third novel, which went through a series of vicissitudes. It was begun, long before the time stated in the preface, in the *British Journal*, of which magazine Smedley was the first editor. But the magazine changed hands, the new proprietor took the editorship, did not agree with Smedley, and finished 'Harry Coverdale's Courtship' himself. Smedley then transferred the story to *Sharpe's London Magazine*, and it was not till afterwards that it came out as an independent serial. All these three novels as well as Frank Smedley's shorter story were marked by the same characteristics, and his style, without any forcible originality, was peculiarly his own. The recurrence of certain flippancies and strained attempts at wit was unfortunate as tending to mannerism, and as liable to disgust older readers in a second and third work by the same hand. But these artistic blemishes were valuable as indications of the author's character and his unflinching cheerfulness. Macaulay praises Bacon for the tolerance he would display for an invalid who liked his chicken-broth, his ride in a wheel-chair, and laughed heartily over the 'Contes de la Reine de Navarre,' though he could not read the

Timeus without a headache; and it seems to us that the same excuse may be made for the puns and verbal pleasantries of Frank Smedley. He could not get life at first-hand when his daily round was from his dining-room to his garden. He could not reflect the ordinary talk of the world when all that came to his ears was softened by the presence of sickness. If his visitors put on an affected cheerfulness to make him forget his privations, and told small stories that they might not burden him with the weary records of daily life, it was not for him to know that they were humouring an invalid. How he could pick up such knowledge of the roughest sports, such apparent familiarity with runaway horses and desperate leaps was and must remain a marvel. But it is only one among many.

In justice to the publishers we must say that the get-up of the volume is good. But their promise of humorous engravings errs in respect of modesty. Ludicrous would be the better word.

*Personal Names in the Bible Interpreted and Illustrated. By W. F. Wilkinson, M.A. (Strahan.)*

The names of the Bible have been a frequent subject of study, both among scholars and ordinary readers. Being all significant, they are the more interesting on that account. Whether their interpretation can be made profitable or edifying, may be doubted. There is an inherent dryness in the pursuit of their meaning which it is difficult to clothe with freshness of illustration or colouring; and if one begins to moralize upon the motives of the persons who imposed the names, or the symbolical teaching they may have furnished, he is apt to fall into a strain of fanciful preaching which serves no useful purpose in life. The scholar cannot easily be other than dry in his critical investigation of their meaning; it is equally hard for the popular writer to refrain from curious reflections concerning their import, even if he set out with a correct apprehension of it.

The volume before us is an attempt to interpret the personal names of the Bible popularly. At the same time, it is half-scholarly, or founded, at least, on a supposed knowledge of the original languages. The book is readable, and simple in style. It has been carefully compiled, and is pervaded by sobriety of judgment. Good taste is not violated, nor does an uncharitable spirit appear. Those who are disposed to give a moderate degree of attention to the subject will probably peruse the contents with a pleasant satisfaction, thinking that they are learning all essential matters under the tuition of a competent guide. But whatever general readers may think, the whole topic requires a stock of knowledge towards its right treatment which none but real scholars possess. The author's deficiency in qualifications for the work is apparent to every Hebraist. He does not seem to have apprehended the proper nature and extent of what he undertook. He is not even aware of some of the best and latest sources of information, such as Fürst's 'Hebrew Lexicon.' He wants critical knowledge, perception and ability. Hence he is an unsafe oracle in the matters of his book. It is vexing to read pages in which the writer is constantly going astray.

Mr. Wilkinson does not probably know that scholars often depart from the Scriptural interpretation of proper names. Not only those who are reproachfully termed Rationalists, but the orthodox also, not only Christians but Jews, do so. Thus Gesenius explains the proper name Cain as if it came from a root signifying *to beat or pound*, and was equivalent to *lance*. Fürst



says of the derivation of *Moses* given in Ex. ii. 10, that it is "not to be taken seriously," and proceeds to propose another. In consequence of this want of apprehension, our author blunders in his statements very frequently, as the words Noah, Moses, and others abundantly prove.

The writer propounds fanciful theories, and makes many baseless statements. For example:

"On the birth of a third son, after the death of Abel, Eve is reported, in Gen. iv., to have said, 'God hath appointed me another seed instead of Abel, whom Cain slew,' and hence to have called the name of her son Seth, which means 'appointed.' The word is, literally, 'placed'; but this, in the Hebrew language, like the corresponding word in Greek, which is used in 1 Tim. ii. 7, Heb. i. 2, 1 Pet. ii. 8, and several other passages, frequently takes the sense of 'appointed.' It is evident that Eve regarded Seth as ordained by Divine election to be the progenitor of a race which she had fondly expected would descend from Abel. She excludes all consideration of her first-born, Cain, and his offspring. It cannot be affirmed as certain that in the use of the word 'seed' there is a reference to the promise concerning the seed of the woman given immediately after the Fall; but this appears extremely probable from the connexion of the word with the idea of ordination and election apparent in the term which she adopted as her son's name; and the supposition is strengthened by the fact that, on occasion of the giving of the next name the signification of which is noticed (Gen. v. 29,) very distinct allusion is made to the circumstances of the Fall."

All this is trifling.

A want of definiteness and clearness in the author's statements impresses the mind of a reader with the thought that Mr. Wilkinson has not firmly grasped the main points which he wishes to adduce, and that he lacks the power of presenting them vividly. The discussions of the names of Deity, especially that of *Elohim*, exemplify the truth of our remark.

The whole work is unsatisfactory, with the exception of the last chapter on New Testament names. This is most evident in the discussion of the names *Jehovah*, *Elohim*, *El*, and *Jah*, where mistakes, arising from a want of Hebrew knowledge and of acquaintance with the great critical scholars in Hebrew philology, are frequent. *Jah* is incorrectly said to be an independent derivative of the verb *to be*; *Shaddai* is erroneously called a plural, whereas the termination is merely an adjective one; *Cainan* is not "the word Cain with an addition which renders the meaning more emphatic—a great possession"; by the addition of *in* to *Eloah*, the word *Elohim* was not made to express the same idea as our "Godhead," as the author affirms while stating that *Elohim* is a singular noun in such circumstances; and the four pages (or nearly so) upon Exod. vi. 3, ending with a quotation from Hävernick (misspelt), are a feeble specimen of erroneous interpretation. The same observation applies to all that is said of the name *Joshua*, which is explained incorrectly and then reasoned upon illogically. First would have suggested the true solution.

#### NEW NOVELS.

*Kinkora; an Irish Story.* By the Hon. Alfred Canning. 2 vols. (Chapman & Hall.)

This is an Irish story: the scene is laid at the period of the Rebellion; there are murderers, villains, an Irish foster-mother, and an illegitimate son, who has much cause to complain. This man is the best managed character in the book, for he is half mad; his wrongs are real, and he is utterly impracticable and Byronic. The real possessor of the estate, from which the illegitimate son conceives he has been cast out, is struck down and nearly murdered, just as Irish murders are committed now. The author has evidently studied Irish human nature. The novel is interesting. Some of the characters are

cleverly imagined, but want of practice in the art of working up the material of a story is evident throughout. It seems to be a first work, from the uncertainty of touch; but there is a tone of refinement and good feeling which is pleasing, and proves that the writer is a gentleman. Strength of touch may be acquired in time, if the writer chooses to continue his practice of the art of writing.

*Christian's Mistake.* By the Author of "John Halifax, Gentleman." (Hurst & Blackett.)

'Christian's Mistake' is a graceful story, written with much delicacy and purity of touch; but the framework is too slight to bear the superstructure. The tale is interesting until the main stress of the action begins, and then it collapses, from the feeble nature of the facts which underlie the emotions and perplexities that are evoked. The heroine, Christian, is a charming young woman, who, when the story commences, has just returned from church, where she has been married to an elderly and very excellent man, as much her superior in age as he is in social position; for he is no less than the Master of St. Bede's College, situate in some cathedral town in a county not specified; the town, which has an air of Dutch minute reality, is called Avonbridge. Christian is rather frightened at what she has done; she is pale, timid, repressed, with some secret sorrow or remorse locked in her heart. The idea that she is married for life, in a bond which death or dishonour only can break, makes her feel like a wild animal caught in a trap. The description of her feelings is very clever and true to life; it is evident she has no love for the man who has just become her husband. She is a second wife, too; and the interview with the terrible children of the first marriage, who come to greet her on her return from the church, is very well told. When she retires to her little bedroom attic to put on her travelling dress, and is left for one moment alone, we have a glimpse of her secret. "Christian locked the door. The same look of more than pain—actual fear—crossed her face. She stood motionless, as if trying to recollect herself, and then, with her hands all shaking, took from her travelling trunk a sealed packet. For a second she seemed irresolute, and only a second. 'It must be done; it is right; I ought to have done it before. Good-bye, for ever.' Good-bye to what or to whom! All that the fire revealed, as she laid the packet on it, stirring it down to a red hollow, so that not a flickering fragment should be left unconsumed, were four letters—only four—written on dainty paper, in a man's hand, sealed with a man's large heraldic seal. When they were mere dust Christian rose. 'It is over now, quite over. In the whole world there is nobody to believe in except him. He is very good, and he loves me. I was right to marry him, quite right!'"

Christian is an orphan, the daughter of a gentleman by birth and education, and of great musical genius, but who lost his position in life from his habits of drunken profligacy: her mother had long been dead, and Christian had been left to take care of this father, who was worse than no protector. How she had lived and grown up, beautiful, well conducted, wise with the sad wisdom taught by early struggles with the difficulties of life, is told with great delicacy; and the tender subject of a parent's sins is treated with a sorrowful pity which never loses sight of filial duty. Christian's sufferings in the wild, comfortless, erratic life to which she had been subjected; the wonderful manner in which she had been preserved from contamination by evil surroundings, is not given in any detail, but it is indicated with much skill; the sympathy of the reader is secured for Christian, and kept up to the end. Her father happily dead, Christian has been a governess in a respectable tradesman's family, and from their house she has just been married when the story begins.

Dr. Grey, the husband, is described as a great scholar, a gentleman of most sweet and gentle nature, a man more like a father than a husband. His first marriage had not been happy, and he had been taught patience through a weary course of domestic discipline. His marriage with Christian

had been one of real love, which is very delicately touched by the author—it is made both natural and interesting, and the reader's sympathy goes with it. The children of the first marriage are, with one exception, ugly alike in person and disposition; they have been ingeniously ill brought up under the care of their two maiden aunts—one, Miss Gascoigne, their mother's sister; the other, Miss Grey, the sister of Dr. Grey. Miss Gascoigne is an ill-tempered, hard, cruel-spoken, foolish woman, with a high opinion of herself; Miss Grey is a weak, good-natured, foolish woman, with a gentle temper which makes her the slave and *souffre-douleur* of her sister-in-law. They both regard the townspeople of Avonbridge with superb disdain. They feel the marriage of Dr. Grey with "that young woman" much as though they were sisters to some second King Cophetua who had married a beggar maid. Dr. Grey brings Christian home to live with these two ladies, whom he has not the moral courage to send away; Christian's lines are not cast in very pleasant places.

The picture of Christian's domestic life is not natural or pleasant; every one is either too bad or too good, and the incidents seem made for the sake of the moral. It is here that the story begins to be weak; the author grows afraid of her own text, which is an excellent one, viz., to show that our mistakes in life are valuable as lessons, and that, for those who know how to learn them, they are steps of progress, not of failure. But the author cannot trust herself or her heroine to the strength of her cord; she extenuates the "mistake" of Christian until it becomes absurd to call it a fault or even a mistake; at the same time she apporions the perplexities and dangers on a scale that would be adequate punishment for one of the deadly sins. This incongruity is the drawback to the interest of the story. When Christian's "mistake" is disclosed the reader is inclined to smile at its exaggerated importance; the smallest action may, it is true, be typical of a principle involved, but Christian's "mistake" is only a morbid scruple. Conscience is the noblest gift man has received from his Creator; but it needs to be regulated by his judgment as a rational being or it degenerates into weak scrupulosity, hindering instead of helping his actions, making him the slave instead of the master of his fancy. Christian has a secret locked up in her bosom, for which she has never had a confidant, and this is the sin, "unwhipped of justice," for which she is made to do penance in the story. Before she knew her husband, during her father's lifetime, she had known and loved, with a young girl's love, a very fascinating young man, who had shone into her dreary life like an angel of hope and gladness. The whole acquaintance lasted, we are told, one month—four short weeks—during which period he had written the four letters destroyed on the wedding morning. He was her superior in position, but she had no idea of any social discrepancy; he was one of the undergraduates in the College: the affair was brought to a sudden termination by the expulsion of the young man for some very grave delinquency, which is not revealed to the reader. Christian is represented as having her idol completely shattered by this discovery: she ceased to love him, and only remembered him as a beautiful dream of the past, the awakening from which had cost her much pain and grief till she believed her heart was dead within her. As to her love for him, the author is careful to tell us "all such feelings had been swept away, crushed out of existence, by the total crushing of that respect and esteem without which no good woman can go on loving. She shivered to think that once—thank God, only once—his lips had pressed hers; that she had let him say to her fond words and write to her fond letters, and had even written back to him others which, if not exactly love letters, were of the sort no girl could write except to the man in whom she wholly believed, in his goodness and in his love for herself." Lucretia could scarcely have made a crime of this romance, but Christian is blamed by the author and made to suffer tortures in her conscience because she has never spoken to her husband of this affair. The whole gist of the story is to show all the evils that could, would and might have

happened unless her husband had been the wisest and best of men. The author defeats her own purpose: the frankness between a husband and wife must be the growth of mutual knowledge as their characters gradually unfold to each other. To blurt out the crude facts of their past life would lead to mistake and mistrust if given before they had learnt to interpret what those facts really signify. The counsel we would impress on young women, if we were to write a novel, would be to keep silence on all their past love affairs. The past, whatever it may have been, has made them what they now are: there is no obligation to tie it like a millstone round their necks.

*Dorothy Firebrace; or, the Armourer's Daughter of Birmingham.* By the Author of 'Whitefriars,' &c. 3 vols. (Bentley.)

'Dorothy Firebrace' is a clever, vigorous, effective novel, rough and strong in flavour, but full of clever scene-painting and traditional lore about old Birmingham and Aston Park, making the town and neighbourhood much more interesting and picturesque than could be imagined by those who only know Birmingham as it is. The story is laid in the early period of the struggle between Charles and the Parliament; there are excellent descriptions of the state of the people; the fanatic Anabaptists; the proud, overbearing lord of the manor, Sir Thomas Holte. The story is of the wrongs and misfortunes of the old lords of Birmingham, and of their descendant Tubal Bromycham, who, as the artist smith, expresses his genius in the ironwork which adorns Aston Hall, and woos the proud daughter of Sir Thomas. Prince Rupert; King Charles; the fair and high-spirited Mistress Dorothy, whose bravery and courage save the King and win her husband; Cromwell, who, however, is but a vague portrait of that inscrutable man; General Monk; with a crowd of very effectively drawn minor characters, occupy the scene. Two assaults upon the town; the battle of Edge Hill; to say nothing of the attack and taking of Aston Hall; with smaller incidents and adventures too numerous to mention, combine to make a story full of stirring interest, which leaves the reader wondering how any of the characters were left alive. The chief source of the personal interest of the story lies in the struggle between the half-brothers, the illegitimate Richard—hatching and plotting against Edward, who is the lawful heir. Richard is the conventional villain of the stage and of old story-books; indeed, the characters are all theatrical, but they act their parts well, and the reader will find a good picture of Birmingham as it was in the days of the Civil War.

*George Geith of Fen Court: a Novel.* By F. G. Trafford. 3 vols. (Tinsley Brothers.)

We like this novel better than any of the author's previous ones; the story is more clearly told, and the interest sustained without needlessly teasing the reader. The secret is well kept up to the right point; and although we are sorry that the author should have selected so hackneyed an incident as bigamy for the main hinge on which the story turns, still the tale is well told, and the other secret, which complicates the plot, is very cleverly managed. Why are novelists so fond of bigamy? and why do they always treat it as a misfortune, and never, or very seldom indeed, as a crime? They recognize it as an offence against the statute law, but the hardship of being found out is the only moral elicited. 'George Geith' is, however, an excellent novel, powerfully and carefully written. George, the runaway clergyman, the plodding man of business, with the secret which has darkened his life, but also developed his energy and strength of purpose, is an excellent portrait, though how far a clergyman can become a merchant or man of any business whatever without incurring ecclesiastical penalties we are doubtful. The Rev. George Geith has thrown his gown away, changed his name and become a man of hard work,—giving himself no rest that he may earn money to retrieve the fatal error into which he has been led as a very young man. The reader's interest in the man and his fortunes is thoroughly aroused; he has been so deeply

wronged, not only by his own act, of which he is conscious, but by the wrong of another, which has changed the aspect of his whole fortune. Throughout he is a deeply injured man, but he is so strong, so upright, and, above all, so full of hard work, that the reader never considers him a victim; he is fighting a brave battle, and only for a foul blow, a treachery against which he could scarcely have guarded, he would have won the victory. When he is struck down, he endures like a man. Few heroes of novels win the respect of the reader like George Geith. The other characters are well drawn. Mr. Molozane, the proud gentleman ruined by mining speculations, is excellent. Beryll, the young daughter, is a charming creature. The incidental sketches of character are all good; as are also the descriptions of the city, of the country, both in summer and winter. We abstain from telling the plot because we recommend our readers to get the book for themselves.

*Lynn of the Craggs: a Novel.* By Charlotte Smith. 3 vols. (Low & Co.)

It is not given to every one with the best intentions to write a sensation novel. Miss Charlotte Smith has piled horrors upon horrors, and multiplied incidents of the most desperate character; but the novel does not affect the reader in the least, unless it be with wonder how so many strong ingredients should make so ineffective a tale. There is an old estate, "The Craggs"; a lost heir; a false possessor, who has committed some terrible crime in bygone days; a Hindoo woman, who has received some deadly wrong, and who lives in a sort of Arabian Nights' splendour with a poor maniac woman, whom she keeps in a cellar to torture, and whom she has driven to madness. Murder, madness and mystery are the key-notes of the story. The heroine is trepanned into a French madhouse, and falls into the hands of the dreadful Hindoo, who is her enemy; but the scenes are simply crude horrors, not touched with any imagination; they show a want of reticence in the author rather than an expression of power. Of course, the heroine, who has all along been the daughter of a country attorney, turns out to be the rightful heiress to the great estates, the real Lynn of the Craggs; but as she is an underbred, disagreeable young woman, the reader is indifferent to her final happiness.

#### OUR LIBRARY TABLE.

*Analysis of Mr. Mill's System of Logic.* By W. Stebbing, M.A. (Longman & Co.) Mr. Stebbing has done his work as well as it deserves to be done. The 'Analysis' is, no doubt, intended for poor lads who are to be examined; and of all the subjects on which the examination mania has laid hands, logic and mental philosophy have been most hardly used by the examiners. Nothing more unsatisfactory can be imagined: but nothing less unsatisfactory ought to have been intended by an analyzer, or rather an evaporator, intending to produce an examination residuum. Hierocles has made a joke of a man who carried about a brick as a specimen of a house he wanted to sell: but any modern builder would have felt that a single brick is something of a guide. The modern "analysis" of a book is nothing so good as this; it is a little powder scraped off from each brick, and the results packed in separate papers: a dull, dry, and detestable compound. "But," as Mr. Stebbing says, "to make an analysis thoroughly readable is a harder task than those who have never tried may suppose." John Mill's 'Logic' is, of its class, one of the most readable books: we would venture a wager that any one would get through it in half the time which its analysis would take.

*A Calendar for the Correction of Dates.* By J. Gairdner, M.D. (Edinburgh, Edmonston & Co.)

THIS is a pretty and effective way of determining on what week-day any day of the month falls for any year of old or new style; and the converse. One volvelle and an accompanying table do the work quickly enough. But we are not sure we recommend anything of the kind: where ignorance is bliss, 'tis folly to be wise. We looked out our own birthday, and found it to be Friday.

*An Essay on the Constitution of the Earth.* (Houston & Co.)

THE earth is derived from the sun, &c. This we do not care about: but what we *do* like is speculation such as this:—"What extension hath nature, which is neither bigger nor less than anything? or what figure without a size? And if nature hath no figure, no size, what figure or size can the things of nature have, but by comparison? \* \* What motion can nature have? or where can it move to? what can it rest upon? Push a world through nothing, and it must be just in the same place although it moves for ever; or how can it be impelled through something if it moves for ever and never gets through?" The author has furnished a parallel to an old argument. It was once said that no body can move; for it can neither move in the place where it is, nor in the place where it is not. This argument was completely answered by saying that a body moves from the place in which it is to the place in which it is not, but will be. But who will answer our author's argument? No body can move except through space; and no body can ever get through space, that is, from in at one side to out at the other. This is the kind of philosophy which swarms on our publishers' counters. But we must not forget how a shrewd man answered the farmer who complained what a summer it was for insects. "I like, Sir," he said, "to hear of these insects: for I have always observed that a good year for insects is a good year for food." We want but one thing to establish a most equanimous toleration for such writers as the one before us: it is the utter extinction of the traditional notion that a man must know something about it because he has written a book about it. This notion is nearly dead: let it go altogether, so that no one shall be easier to deceive by print than by discourse, and we care not how many philosophers take copy to the printer. They may sit at the end of space with an outward-bound wind and a cigar, speculating what becomes of the smoke to the end of eternity, at the rate of a volume a year.

*Contributions to the Flora of Mentone.* By J. Treherne Moggridge. Part I. (Reeve & Co.)

THE district in which the town of Mentone is situated presents many attractions to invalids who seek a climate of moderate and tolerably equable temperature, combined with the advantages and enjoyments of a Mediterranean coast. The little principality of Monaco is fertile and healthy, and so varied in the phases of its surface as to offer a Flora at once numerous and interesting. It is, therefore, with good reason that Mr. Moggridge has projected an illustrated description of the plants which are found in the neighbourhood of a town which is becoming more and more frequented by invalids from this and other countries. The author considers his work, of which we have now the first instalment, as "laying a pebble towards founding the great illustrated Flora of Europe." Whether or not he is really advancing in any degree a work of such magnitude and importance by his present attempt, he is, at least, modestly and pleasantly affording the means of a rational occupation to those of our countrymen and countrywomen who resort for their health to the foot of the Maritime Alps, and whose time too often hangs heavily upon them for want of some such remedy for the *ennui* which is the frequent curse of the invalid in a foreign country. The following remarks on the mode of fertilization in *Orchis longibracteata* will be found interesting by those who are acquainted with Mr. Darwin's curious investigations in the impregnation of this tribe of plants. It should be premised, that in the plate of this plant is a figure of a large bee, *Xylocopa violacea*, flying off with a pair of pollen-masses attached between the eyes:—"The movements of the pollen-masses are very striking, as the traversing of either plane (i.e. the plane of contraction and the plane of depression) is distinctly performed, the depression not setting in till after the masses are drawn close together." (These movements are illustrated by the figures.) "By way of comparison, it is interesting to examine *Orchis pyramidalis*, which has the greatest similarity in action of the pollen-masses of any mentioned by



Mr. Darwin. In this case the pollen-masses are fastened to a gland, which, when taking hold of the object which removes it, curls up and separates the masses, thus enabling them to strike two widely-divided stigmas. In the case of *Serapias, Orchis hircina*, and *Orchis longibracteata*, the reverse action takes place, without any resemblance in the gland, which remains flat and apparently unchanged. The height at which the pouch stands seems to me a point always worthy of notice, as the position is, I believe, relative to the size and make of the insect best qualified to remove the pollen-masses. In this very case, if the pouch, to depress which a hard push is necessary, had been lower down, the great bee (*Xylocopa violacea*) could not have struck against it with its head, and a smaller insect, or the proboscis of *Xylocopa*, would probably not have given it a sufficient blow." The observations on other orchidaceous plants, as *Serapias cordigera*, *Orchis Olibianis* (?), and *Ophrys scolopax*, are likewise interesting in the same point of view. The figures are generally very agreeably and correctly drawn, and the magnified details neatly and clearly made out.

*Walks and Talks about London.* By John Timbs. (Lockwood & Co.)

*The Old City and its Highways and By-ways.* By Aleph. (Collingridge.)

Mr. Timbs's gossiping book is one of those agreeable volumes which may be taken up at any time with pleasure and edification. It not only tells us what now exists, interesting or historical, in the thoroughfares and by-ways of the metropolis, but preserves in description the memory of much that has perished. Where there is so much variety, perfect exactitude is not to be expected; and Mr. Timbs may profitably annotate his volume in prospect of a future edition. He quotes, for instance, the assertion of Taylor, the Water-Poet, to the effect that, about 1596, "40,000 watermen mostly lived through the players playing at the Bank-side." The assertion is, no doubt, a printer's error, which converted 400 into 40,000. Aleph's book is on the same subject; but here, a very little amount of instruction is buried under heaps of words, garnished and spoiled by loquacious flippancy; and therewith is much incorrectness. In speaking of Rahere, the royal minstrel, and Alleyn, the player, he says that "one or both might be excepted against as dissolute or idle persons." Of the private life of the prudent and charitable minstrel, no one now knows many details, but St. Bartholomew's Hospital stands a monument of the benevolence which, with additions from other good people, has been affording consolation, or healing anguish, for ages. With regard to Alleyn, the player, his whole life is open to us, and we see therein that he was neither idle nor dissolute, but an industrious, thrifty, prudent, pious, grateful, and God-fearing man, one who held that all the wealth he acquired was but in trust for the poor and needy, hundreds of whom have been enjoying the comforts it has brought, a succession of such legacies, for the last two centuries. One whole chapter is devoted to "Young Roscius"; the value of the information conveyed may be conjectured by the circumstance of the death of that precocious young gentleman being registered by the author as having taken place "at a comparatively early age." No one will read this registration with so much pleasure as the lively and well-bearded Mr. Betty himself.

*Eliane; or, Light in Darkness: a Tale.* By C. M. Smith. (Murray & Co.)

"Eliane" is a romantic tale of a damsel who spends her life in an Alpine valley, where she follows the rural occupations apparently suited to her birth. Eventually she turns out to be the daughter of the powerful Count d'Aonia, and, after many trials, is enabled to marry a young nobleman, whose suit, while a peasant girl, she had felt bound to reject. On the very day of her marriage, however, her bridegroom is summoned to the field of battle, where he falls. The incidents of the tale are so contrived as to show the obedience and self-denial of Eliane under the most trying circumstances. Even the stroke that makes her a widowed bride she bears with faith and resignation. The purpose of the book is

good, and its style clear and elegant, though the troubles of Eliane seem rather gratuitously accumulated, and the whole reads more like a poetic fable than a narrative of real life.

*A Handy Book on the Law of Friendly, Industrial and Provident Societies; with Copious Notes.* By Nathaniel White, Esq., of Her Majesty's Civil Service. (Virtue & Co.)

THE Friendly, Industrial and Provident Societies are amongst the most remarkable "facts" of our day. The first sentence of this little book is calculated to frighten a nervous reader: "Man, conscious of his infirmities, has ever inclined to associate with his fellow-creatures for the purposes of mutual comfort and protection." This cannot but remind the reader of the "cosmogony of the world," &c., in 'The Vicar of Wakefield.' The writer, however, descends from his stilts after striding through a sentence or two, and has given us a useful little book upon a subject which is important to many and interesting to all.

Messrs. Bell & Daldy have added to their very choice "Elzevir Series" *The Songs of Robert Burns*, reprinted from the Aldine edition, and carefully revised. The editor has wisely adhered to the poet's text, giving the broad Scotch as Burns himself meant it to be printed. The same series has been enriched by the addition of Washington Irving's *Tales of a Traveller*. From the same publishers we have the Fourth Volume of a reprint of Miss Strickland's *Lives of the Queens of England*, forming part of "Bohn's Historical Library."

Of Religious Publications we have to record *Fresh Springs of Truth: a Vindication of the Essential Principles of Christianity* (Griffin & Co.), — *Plain Words on Christian Living*, by the Rev. C. J. Vaughan (Strahan), — *The History of Isaac as recorded in the Bible*, by the Rev. B. Bouchier (Binns & Goodwin), — *Hours of Quiet Thought, with an Introductory Essay*, by the Rev. G. Gilfillan (Newby), — *Historical Remarks on the Royal Supremacy, extracted from a Letter to the late Lord Bishop of London*, by the Right Hon. W. E. Gladstone (Parker), — *Abridged Handbook on Christian Baptism*, by R. Ingham (Pewtress, Brothers), — *The Thirty-First Chapter of the Book entitled The Lamp that Guides to Salvation*, by Abu Nasr Yahya Ibn Harir Al-Takriti, edited by the late Rev. Dr. Cureton (Williams & Norgate), — *A Charge Delivered in the Cathedral Church, Grahamstown, and in the Churches of the Diocese*, by Henry, Bishop of Grahamstown (Bell & Daldy), — *Opinion Delivered by the Bishop of Grahamstown as Assessor in the Trial of the Right Rev. J. W. Colenso* (Bell & Daldy), — *The Religions of India: a Plea for India Missions*, by A. Forbes (Edmonston & Douglas), — and *On Religion, the Immortality of the Soul, and other Subjects* (Mathieson).

#### LIST OF NEW BOOKS.

Addison's *Behind the Curtain*, 3 vols. post 8vo. 31/6 cl.  
Alexander's *Commentary on Isaiah*, 5 vols. 8vo. 17/  
Bogesen's *Danish Speaker*, 16. 8vo. 4/ cl.  
Bryan (Ruth), *Letters of*, post 8vo. 5/ cl.  
Bunyan's *Holy War* (Cassell's Illust. Edit.), royal 8vo. 7/6 cl.  
Bushnell's *Christ and his Salvation*, cr. 8vo. 6/ cl.  
Comie Illust. to Moore's *Irish Melodies*, by Sir C. E. S., Bart., 10/6  
Comie's *General View of Positivism*, trans. by Bridges, 8/6 cl.  
Dickson's *Flora of India*, Africa, &c., 8vo. 7/6 cl.  
Dina, or *Familiar Faces*, 3 vols. cr. 8vo. 31/6 cl.  
Fitzgerald's *Famous Forgery, or "Unfortunate" Dr. Dodd*, 8/ cl.  
Grant's *Zulu Land, or Life among the Zulu Kafirs*, post 8vo. 7/6 cl.  
Hale's *Vocabulary of Technical Terms in Eight Languages*, viz., Civil and Ecclesiastical Architecture, oblong, 2/ swd.; Military Architecture and Fortification, oblong, 2/ swd.; Civil Engineering and Surveying, oblong, 2/ swd.  
Hardy's *Ventriculism Made Easy*, 18mo. 1/ bds.  
Heard's *The Pastor and the Parish*, cr. 8vo. 3/6 cl.  
History of the *Sod of Maccarius* in Western India, 8vo. 12/ cl.  
Holmdale Rectory, by M. A. R., 8vo. 2/6 cl.  
Jewish (A) *Reply to Dr. Colenso on the Pentateuch*, 8vo. 3/ cl.  
Kelly's *Evil Lloyd*, 8vo. 2/6 cl.  
Merrill's *Historical Studies*, 8vo. 12/6 cl.  
Moncrieff's *Oudendale*, 8vo. 4/6 cl.  
Nicole's *Essay on Sugar and Sugar Refining*, 4to. 7/6 bds.  
O'Brien's *Mother's Warm Shawl*, 8vo. 1/ cl.  
Power's *Worse than Death, a Tale*, 8vo. 2/6 cl.  
Prideaux's *Churchwarden's Guide*, 10th edit. cr. 8vo. 8/ cl.  
Raymond's *Carolina Latina*, 8vo. 4to. 10/ 1/ bds.  
Ringer's *Temperature of the Body*, 8vo. 2/6 cl.  
Russell's *Canada, its Defences*, &c., post 8vo. 10/6 cl.  
Sedgwick's *Aetna*, or the *Bright Star*, &c., 2/6 cl.  
Senior's *Historical and Philosophical Essays*, 3 vols. post 8vo. 16/ Shattered Idols, 3 vols. post 8vo. 31/6 cl.  
Silvermore's *Annals*, by C. E. B., 8vo. 1/ cl.  
Russell's *Essay on History*, 8vo. 12/ cl.  
Thoresen's *Signe's History, Norwegian Tale*, trans. by Barnard, 9/ Tom Iderton, and other Stories, 8vo. 1/ cl.  
Trollope's *Miss Molesworth*, 3 vols. post 8vo. 21/ cl.  
Valentine's *Honora's Sunday Book*, 8vo. 2/6 cl.  
Wynne's *The Model Parish*, 8vo. 3/6 cl.

#### MINES AND MINERS.

Rossie Priory, Incheure, N.B., Feb. 11, 1865.

I observe, in the *Athenæum*, a very good summary of the Report of the Mines Commission, of which I was Chairman; but I would remark, in reference to the concluding paragraph, expressing a regret that the Commissioners should not have alluded, in their Report, to the state of education amongst the miners, that the terms of the Commission limited our inquiry to the "health and safety" of miners. To the exclusive nature of the inquiry intrusted to us, we refer at the commencement of the third paragraph of the Report, but although restricted in reporting on this head, the evidence will show that we took every opportunity of inquiring into the means and into the state of education amongst the miners, visiting many excellent week-day and Sunday schools, and the impression we formed from our intercourse with the miners we expressed in the following paragraph, at p. 25 of our Report:—

"They are particularly courteous and intelligent, and, considering their circumstances, and the early age at which they go to work at the mines, the information they have acquired, especially on religious subjects, is very remarkable. Their proficiency in the latter respect is, no doubt, owing mainly to the Sunday schools. The miner has many hours of leisure, and devotes much of it to the perusal of works often of a serious tone and generally of a profitable character."

There is no doubt that, in some districts, especially in Cornwall, the children who are employed at an early age in surface work are prevented from attending school, but as regards the male portion of the population at least, they make up in this respect for any deficiency in their childhood, by turning to good account the leisure which they possess in after-life.

KINNAIRD.

#### SAFE SAFES.

Feb. 11, 1865.

THE successes of burglars in recent cases of robbery occurring in the City, despite the publicity of situation and the supposed vigilance of the police, has caused considerable alarm for the safety of property consigned to the supposed impregnable iron safes, as provided by approved manufacturers. It is true that as depositories of treasure and valuable records, modern iron safes are constructed with much skill and a large share of ingenuity, particularly in the matter of bolts and locks. They succeed, too, in resisting the influence of fire, but it has been proved, at a dear cost, that they are far from being thief-proof.

If a plan could be proposed, untrammelled by a patent, that supplied the "one thing needful," who can doubt but it would be immediately adopted? At least, such is by no means an uncommon opinion, and therefore it may reasonably be hoped that the present suggestion will not be the less esteemed for public offices, the legal profession, bankers, jewellers and others, to whom it is principally offered, and with whom it will now rest to require its adoption in the safes of their establishments.

Unfortunately, however, it is to be feared that, so far as the public is concerned, inventions given for nothing go for nothing. But some shrewd tradesman may make such modifications as may entitle him to letters patent, or at least a registration of his design based on this proposed method of infallible security.

The weak point in all our present safes of whatever kind is, that they can be forced or broken open. No safe resists steel wedges, drills, chisels, crow-bars and screw-jacks; and it is against these rough and ready usages that no remedy having been yet attempted, one is now offered as simple as it certainly would prove effectual. The safe-maker will boast, when a lost key obliges the picking of a lock, or the removal of a lid or door, that two at least of his best workmen had been occupied so many hours, which is invariably offered as irrefragable evidence of security. But the burglar with a few tools, little light, a confined space, and perhaps the while trembling for his own security, does the business of opening in a very inconsiderable space of time. Let us now consider the mechanical means for frustrating the utmost skill



and ingenuity of the most expert of this dangerous class of the community.

First, then, as to the principle; it consists in this: that the safe has within it a lever, properly suspended and secured, in communication with the inside of the door, which whenever and however opened rings an alarm.

And, second, a few words will suffice to show that, as to the modes of applying this principle, it admits of being infinitely varied. An obvious illustration is offered by such shop-doors as have a catch at the top and a spring bell on the door frame; but more care would be required in the contrivance for the present purpose. One essential part would be the providing of a sliding bolt passing through the top, back or any inaccessible part of the safe, to which to attach the inside and outside wires. It may consist of a solid plug of iron or steel, perhaps one inch in diameter and three or four inches long, screwed into the safe and having a hole drilled through it of a quarter or half inch in diameter to admit a sliding bolt, which need not slide above one or two inches, and should be so contrived that it can never draw entirely in or out, so that in the event of fire the safe remains as securely plugged by the bolt as if it were a rivet, and perfectly inaccessible to heat; and it would require to have an eye or ring at each end for attaching the bell-wires. Having now obtained this sliding motion, we have only to make a bell-wire fast to it on the inside of the safe, and to secure the other end of the wire to the lever, while the opposite end of the sliding bolt has a bell-wire fastened to it in communication with some remote chamber, out of hearing, within the vicinity of the safe, so that the alarm is only heard by the housekeeper or other attendant in charge. About the middle and near the top of the door on the inside, an aperture in the case, or a boss screwed thereon, would have to be arranged so as to receive the end of the lever, and slightly nip or lock it by means of a spring, but which, on opening the door, should both easily release itself and at the same time draw the lever sufficiently forward to operate on the sliding bolt, and thereby ring the housekeeper's or any other bell. This means of attachment is well understood, so that it requires no very particular detail, and it is quite clear that no large safe built into a wall, such as commonly used in public offices and most of our large private establishments, having this simple protection, could be effectually assailed without removing most of the brick or stonework. A further advantage is, that the catch is self-adjusting, so that every opening and shutting of the safe would be distinctly announced; and no external appearance would indicate the presence of this simple but formidable opponent to successful robbery.

It is one great advantage of this plan that the thief can have no means of ascertaining how to cut off the bell-wires, and his very efforts to burst open the door give warning at a distance to call in assistance to prevent his escape from the hands of justice.

HENRY DIRCKS.

#### METROPOLITAN IMPROVEMENTS.

WE are carrying on, by a municipal organization, one of the most formidable, costly, and, it is to be hoped, useful engineering works yet undertaken by men within the limits of a capital city. Whoever it was embanked the Thames on the first occasion,—the Britons, in part, the Romans, the Saxons, or, as some believe, the Danes, or whether, as is most probable, all did a share of that gigantic labour, the benefit of which we have enjoyed so complacently as to have forgotten its donors,—it is certain that Old Father Thames has never had so many doctors at his bedside as he may be said to confide in at the present moment; certainly never were his straits greater, in more senses of the term than one. Even now, notwithstanding frequent reminders by rate-gatherers and newspapers, we do not quite recognize the force of the fact that the Metropolitan Board of Works has in hand no less a task than the construction of eighty-two miles of sewers, their concomitants of enormous tanks, vast engine-power, stations for the elevation and discharge of refuse matter, the deodorization

of the second river in England, the inclosure, for several miles, of its waters within magnificent walls of granite, the construction of new avenues at an enormous expenditure of labour and money, the formation of parks and pleasure-grounds, the supervision of railways, and of a hundred other matters of importance to all who reside within the circle of London.

A Report before us relates the progress of these varied works. The one patent fact is, that more than one-third of the refuse matter of the metropolis is now discharged out of harm's way, and that every week brings us nearer to the end of the great scheme. Not too soon has it been discovered that all our work will be of small comparative value if we do not contrive so to utilize the ejections of towns that they shall have a commercial importance of their own, and no longer be sent to waste in the ocean, half-poisoning on the passage the population lying on the route. At last we are warned that, if we allow the drainage of the towns on the Thames above London to be carried past our doors, we might almost as well have permitted the metropolis to go on degrading its river to the injury of those towns which lie lower down on its way to the sea. The millions of London now drink the sewage of probably another million of men who inhabit the "up-country towns." From Brentford to the heart of Gloucestershire, every place of any size is hastening to pour its filth into our cups; and the time has come when those places must inquire if they cannot divert from us and each other the foul flood of what is said to be wasted wealth.

The detailed account of the advance of the main drainage works of London may be thus epitomized:—(1) The Northern High Level Sewer, which drains nearly ten square miles of the metropolitan area, is completed and in full operation; it cost, in round numbers, 204,000*l.*, varies from a 4-foot barrel-sewer to 9 feet 6 inches by 12 feet, and is more than 8 miles in length, without the outfall arrangements. (2) The Acton branch of the Western Sewer, extending from Notting Dale to Acton Bottom, is finished, at a cost of 9,800*l.* (3) The Ranelagh Overflow Sewer, from the Uxbridge Road to Knightsbridge, cost 31,000*l.*, and is 5,700 feet long. (4) The Northern Outfall Sewer, from that first mentioned at Old Ford to Barking Creek, is an enormous work—the most important yet executed—comprising 5½ miles of double and triple sewer,—in all about 14½ miles of culvert, 9 feet by 9 feet,—has been formed upon an embankment of earth and concrete, varying from 9 feet to 27 feet in height; it crosses the Lea and six other streams in iron tubes, passes under three railways, discharges 14,000,000 gallons of sewage daily,—to be largely increased when the aqueduct over the Metropolitan Railway in Farringdon Street is completed,—and cost, approximately, 643,000*l.*

On the southern side of the Thames there has been completed (1) The Southern Outfall Sewer, comprising nearly seven and a half miles of brick conduit, 11 feet 6 inches in diameter, which extends from Greenwich to Erith Marshes; it conveys the drainage of five square miles, and has cost 310,700*l.*; this work intercepts 12,000,000 gallons of sewage daily, and discharges the same at Crossness. (2) The Southern High Level Sewer, nine and three quarters miles long, from 10 feet 6 inches by 10 feet 6 inches to 4 feet 6 inches by 3 feet in diameter, extending from Deptford to Croxted Lane, Dulwich, with its Effra Branch; this work drains about fifteen square miles; the work cost 215,300*l.* The Effra Branch is more than three miles long, and cost 19,400*l.* (3) The Bermondsey Branch of the Southern Low Level Sewer, from near St. James's Church, Bermondsey, to Deptford, at the Main Low Level Sewer, drains Southwark, Newington, Bermondsey and part of Deptford; cost, approximately, 99,000*l.* (4) Two minor portions of Southern Low Level Sewer at Deptford, which have cost about 17,000*l.*

Of works now in progress, we have (1) The Northern Outfall Reservoirs on the Thames at Barking Creek, eleven and a quarter miles below London Bridge, destined to contain 39,000,000 gallons of sewage, to cover eleven acres of land, and be divided into four compartments. This

mighty construction, which may compare with the great cisterns of Constantinople, and far exceeds them in extent, so far as is known, will cost about 170,000*l.*, and is very nearly completed. (2) The Northern Middle Level Sewer, now very nearly finished, comprising, with its Piccadilly Branch, twelve and a half miles of conduit, twelve of which are made; it extends from Kensal Green Cemetery to Old Ford, there to meet the Northern High Level Sewer, and discharges its contents with those of the latter into the Northern Outfall Sewer; it is contracted for at 329,000*l.* (3) The Western Area Sewers. This section of the Metropolitan Drainage Works was intended to be a little system in itself, and to depart from the practice of the other sections of the great work in so far as was implied by the proposed deodorization of its contents at works to be erected in Fulham Fields, and the discharge of the so deodorized waste into the Thames at Fulham; the inhabitants of the district interested and others strongly opposed the execution of this plan, so that it has been resolved to connect the little system, which drains a hollow district lying about Fulham and Hammer-smith, with the Northern Low Level Sewer, and to elevate its contents by pumping at a station in Pimlico, near the Grosvenor Canal. The cost of this work will be 62,000*l.*, its extent four and a half miles of bifurcating conduit. (4) The Northern Low Level Sewer extends from Chelsea to Abbey Mills, West Ham, and will drain an area of twenty-three and a half square miles. To give an idea of the labour involved in this work, let us say that its eastern portions, varying from 9 feet to 10 feet in barrel, are constructed in parts at a depth of sixty feet below the surface.

On the south side of the river we have the following works in progress or, in effect, nearly complete:—(1) The Southern Outfall Reservoirs, at Crossness, to contain 25,000,000 gallons; the works are to cover about 20 acres, of which the reservoirs alone occupy about 6½ acres. At this spot the river is being embanked about a third of a mile; the cost of the whole will be about 300,000*l.* The pumping engines for this work have 500 horse-power. (2) The Deptford Pumping Station, where will be placed the engines destined to raise the ejecta of the south side of London to a level sufficient to give it an impetus towards the works at Crossness last mentioned. Here will be erected four engines, in the aggregate of 500 horse-power, at a cost of 18,000*l.*; the adjuncts of the station, comprising houses, hoists, wharf-wall at Deptford Creek and connecting sewer, will cost 113,000*l.* (3) The Southern Low Level Sewer is nine miles and a half long, varying from a 7 feet to a 4 feet barrel-conduit, and lies from east to west, i.e. from Deptford, through New Cross, Camberwell, Kennington, Battersea and Wandsworth, to Putney Bridge; it will cost 234,000*l.* (4) The Greenwich Sewers, about 1½ mile in length, will cost 23,000*l.*

Of works which are not begun, the most important is the western part of the Northern Low Level Sewer, and the pumping station for the Western Area Sewers, mentioned above as intended to discharge the contents of the latter into the former; these cannot be proceeded with until the Thames Embankment is sufficiently advanced to admit of the preparation of designs for their connexion with the sewer now being constructed along the embankment.

In the summary of these enormous works, we are informed that of those completed at the date of the Report and in hand, comprising 66 miles of sewers, &c., the cost has been or will be about 2,750,000*l.* Excepting the Northern Low Level Sewer, which depends on the progress of the work of embanking the Thames, the whole of the contracts will be completed early in the present year. With regard to the old works of drainage, which once conveyed the sewage into the river directly, we are informed that they comprise 165 miles of conduit with sixty-four outlets into the Thames on both sides, and need extensive repairs and improvements in construction ere they are in a satisfactory state and properly connected with the new works. The cost of doing these important things is estimated at

about 800,000*l.* The whole of these works are to be executed within the next four years, and by means of loans, to be extended over thirty years. Up to May last, the Board had expended nearly 4,250,000*l.* The whole of this enormous sum, and that which still requires to be spent, will be of comparatively little avail if the "up-country" towns continue to pollute the Thames—an offence formerly penal.

#### A BUDGET OF PARADOXES.

(No. XXII. 1855.)

The Sentinel, vol. ix. no. 27. London, Saturday, May 26, 1855.

This is the first London number of an Irish paper, Protestant in politics. It opens with 'Suggestions on the subject of a *Novum Organum Moraliū*,' which is the application of algebra and the differential calculus to morals, socials, and politics. There is also a leading article on the subject, and some applications in notes to other articles. A separate publication was afterwards made with the addition of a long Preface; the author being a clergyman who I presume must have been the editor of the *Sentinel*.

Suggestions as to the employment of a *Novum Organum Moraliū*. Or, thoughts on the nature of the Differential Calculus, and on the application of its principles to metaphysics, with a view to the attainment of demonstration and certainty in moral, political and ecclesiastical affairs. By Fresham Dames Gregg, Chaplain of St. Mary's, within the church of St. Nicholas intra muros, Dublin. London, 1859, 8vo. (pp. xl + 32).

I have a personal interest in this system, as will appear from the following extract from the newspaper:—

"We were subsequently referred to De Morgan's 'Formal Logic' and Boole's 'Laws of Thought,' both very elaborate works, and greatly in the direction taken by ourselves. That the writers amazingly surpass us in learning we most willingly admit, but we venture to pronounce of both their learned treatises, that they deal with the subject in a mode that is scholastic to an excess.... That their works have been for a considerable space of time before the world and effected nothing, would argue that they have overlooked the vital nature of the theme.... On the whole, the writings of De Morgan and Boole go to the full justification of our principle without in any wise so trenching upon our ground as to render us open to reproach in claiming our Calculus as a great discovery.... But we renounce any paltry jealousy as to a matter so vast. If De Morgan and Boole have had a priority in the case, to them we cheerfully shall resign the glory and honour. If such be the truth, they have neither done justice to the discovery, nor to themselves (quite true). They have, under the circumstances, acted like 'the foolish man, who roaseth not that which he taketh in hunting'.... It will be sufficient for us, however, to be the Columbus of these great America, and popularise what they found, if they found it. We, as from the mountain top, will then become their trumpeters, and cry glory to De Morgan and glory to Boole, under Him who is the source of all glory, the only good and wise, to whom be glory for ever! If they be our predecessors in this matter, they have, under Him, taken moral questions out of the category of probabilities, and rendered them perfectly certain. In that case, let their books be read by those who may doubt the principles this laid before the world as a great discovery, by our newspaper. Our cry shall be *εὐρηκα*! Let us hope that they will join us, and henceforth keep their right [sic] from under their bushel."

For myself, and for my old friend Mr. Boole, who I am sure would join me, I disclaim both priority, simultaneity, and posteriority, and request that nothing may be trumpeted from the mountain top except our abjuration of all community of thought or operation with this *Novum Organum*.

To such community we can make no more claim than Americus could make to being the forerunner of Columbus who popularized his discoveries. We do not wish for any *εὐρηκα*, and not even for *εὐρηκα*. For self and Boole, I point out what would have convinced either of us that this house is divided against itself.

A being the apostolic element,  $\delta$  the doctrinal element, and  $X$  the body of the faithful, the church is  $A \delta X$ , we are told. Also, that if  $A$  become negative, or the Apostolicity become Diabolicality [my words]; or if  $\delta$  become negative, and doctrine become heresy; or if  $X$  become negative, that is, if the faithful become unfaithful; the church becomes negative, "the very opposite of what it ought to be." For self and Boole, I admit this. But—which is not noticed—if  $A$  and  $\delta$  should both become negative, diabolical origin and heretical doctrine, then the church,  $A \delta X$ , is still positive, what it ought to be, unless  $X$  be also negative, or the people unfaithful to it, in which case it is a bad church. Now

self and Boole—though I admit I have not asked my partner—are of opinion that a diabolical church with false doctrine does harm when the people are faithful, and can do good only when the people are unfaithful. We may be wrong, but this is what we do think. Accordingly, we have caught nothing, and can therefore roast nothing of our own: I content myself with roasting a joint of Mr. Gregg's larder.

These mathematical vagaries have uses which will justify a large amount of quotation: and in a score of years this may perhaps be the only attainable record. I therefore proceed.

After observing that by this calculus juries (heaven help them! say I) can calculate damages "almost to a nicety," and further that it is made abundantly evident that  $cex$  is "the general expression for an individual," it is noted that the number of the Beast is not given in the Revelation in words at length, but as  $\chi\epsilon\epsilon'$ . On this the following remark is made:—

"Can it be possible that we have in this case a specimen given to us of the arithmetic of heaven, and an expression revealed, which indicates by its function of additivity, the name of the church in question, and of each member of it; and by its function of multiplicability the doctrine, the mission, and the members of the great Synagogue of Apostasy? We merely propound these questions;—we do not pretend to solve them."

After a translation in blank verse—a very pretty one—of the 18th Psalm, the author proceeds as follows, to render it into differential calculus:—

"And the whole tells us just this, that David did what he could. He augmented those elements of his constitution which were (*exceptis exceptis*) subject to himself, and the Almighty then augmented his personal qualities, and his vocational status. Otherwise, to throw the matter into the expression of our notation, the variable  $e$  was augmented, and  $c$  rose proportionally. The law of the variation, according to our theory, would be thus expressed. The resultant was David the king  $cex$  [ $c = r$ ] who had been David the shepherd boy, and from the conditions of the theorem we have

$$\frac{d\psi}{de} = c\frac{d\psi}{dc} + ex\frac{dc}{de} + c\psi$$

which, in the terms of ordinary language, just means, that the increase of David's educational excellence or qualities—his piety, his prayerfulness, his humility, obedience, &c. was so great, that when multiplied by his original talent and position, it produced a product so great as to be equal in its amount to royalty, honour, wealth, and power, &c.: in short, to all the attributes of majesty."

The "solution of the family problem" is of high interest. It is to determine the effect on the family in general from a change [of conduct] in one of them. The person chosen is one of the maid-servants.

"Let  $cex$  be the father;  $c_1e_1x_1$  the mother, &c. The family then consists of the maid's master, her mistress, her young master, her young mistress, and fellow servant. Now the master's calling (or  $c$ ) is to exercise his share of control over this servant, and mind the rest of his business: call this remainder  $a$ , and let his calling generally, or all his affairs, be to his maid-servant as  $m:y$ , i.e.,  $y = \frac{m}{c}$ ;.... and this expression will represent his relation to the servant. Consequently,

$$cex = (a + \frac{m}{c}x)ex; \text{ otherwise } (a + \frac{m}{c})ex$$

is the expression for the father when viewed as the girl's master."

I have no objection to repeat so far; but I will not give the formula for the maid's relation to her young master; for I am not quite sure that all young masters are to be trusted with it. Suffice it that the son will be affected directly as his influence over her, and inversely as his vocational power: if then he should have some influence and no vocational power, the effect on him would be infinite. This is dismal to think of. Further, the formula brings out that if one servant improve, the other must deteriorate, and *vice versa*. This is not the experience of most families: and the author remarks as follows:—

"This is, we should venture to say, a very beautiful result, and we may say it yielded us no little astonishment. What our calculation might lead to we never dreamt of: that it should educe a conclusion so reconcile that our unassisted power never could have attained to, and which, if we could have conjectured it, would have been at best the most distant probability, that conclusion being itself, as it would appear, the quintessence of truth, afforded us a measure of satisfaction that was not slight."

That the writings of Mr. Boole and myself "go to the full justification of" this "principle," is only true in the sense in which the Scotch use, or did use, the word *justification*. A. DE MORGAN.

#### SALES OF WORKS OF ART.

THE Pourtales sale has created all the interest that was to be expected; representatives from nearly all the artistic powers are in Paris, the Gallery is crowded daily, and the prices surpass the estimates of the *experts*. The value set upon the whole collection was upwards of three millions of francs, but if the other sections fetch as high prices as the first, that sum will fall very far short of the real total. The bronzes and terra-cotta occupied four days, and produced over 7,520*l.*; but many of these objects were very small, and therefore occupied a considerable time. The following are amongst the most remarkable items.—A very small statuette of Jupiter, found at Besançon in 1820, 8,000 francs (320*l.*),—another small statuette of the same, seated, formerly in the Denon Collection, 12,000*fr.* (480*l.*),—the celebrated statuette of Apollo, supposed to date from the sixth century B.C., from the Neri collection, 5,000*fr.* (200*l.*),—small statuette of Minerva, arms missing, found at Besançon, 19,200*fr.* (768*l.*),—armour found at Herculaneum, and presented by the Queen of Naples to Josephine, purchased by the Emperor for 13,000*fr.* (520*l.*),—a small Roman bust, supposed by Visconti to be a Balbus, bought for the Louvre for 4,550*fr.* (182*l.*),—a tripod, found in the ruins of the town of Metapont, and described by Panofka, purchased for the Berlin Gallery, 10,000*fr.* (400*l.*),—fine old Roman seat, in bronze, bought for the Louvre, 5,300*fr.* (212*l.*),—vase from Locres, 7,000*fr.* (280*l.*),—another vase, found in one of the tombs of the Vulci, 9,000*fr.* (360*l.*).

At the sale of the collection of the Marquis de Lambertie, which occurred a few days since in Paris, a charming work by Meissonier,—"Reynard in his Study, reading a Manuscript," a picture about half the size of a page of the *Athenæum*,—was purchased by M. Ernest Fillonneau, for Mr. David Price, of London, for 12,600*fr.* (504*l.*); this seems a large sum, but had it not been for the effect of the Pourtales sale on the Art market, there is no doubt that the work would have fetched considerably more money. It was purchased of the artist himself, for 16,000*fr.*, by the late Marquis, and was expected to realize far more than that sum. Another and smaller picture, not six inches by four, also by Meissonier, was sold on the same occasion,—subject, "Van de Velde in his Atelier,"—for 7,020*fr.* (280*l.* 16*s.*). In the same collection were four works by Decamps, whose pictures are in great request. One of these, an eastern landscape, sold for 15,500*fr.* (620*l.*),—another, a small work, a peasant girl in the forest, for 4,240*fr.* (169*l.* 12*s.*),—and two still smaller and less important works, Tide Out, with Sunset, and Gorges d'Ollioule, for 1,500*fr.* (60*l.*) each. Three small works by Eugène Delacroix, a Tiger attacking a Serpent,—Combat between Moors and Arabs,—and The Scotch Ballad,—sold, respectively, for 1,820*fr.* (72*l.* 16*s.*), 1,300*fr.* (52*l.*), and 2,300*fr.* (92*l.*). A minute picture by Paul Delaroche, Jesus on the Mount of Olives, sold for 2,200*fr.* (88*l.*),—Diogenes sitting on the edge of an immense jar, holding his lantern, by Gérôme, 1,950*fr.* (78*l.*),—and Arnauts at Prayer, by the same, 3,900*fr.* (156*l.*).—Les Cervarolles, by Hébert, whose fame is rising rapidly, a repetition of one of his pictures in the Luxembourg Gallery, 2,800*fr.* (112*l.*),—and La Malaria, a reduction, by the artist, of another of his pictures in the same Gallery, 6,100*fr.* (244*l.*).—The Beach at Trouville, by the lately deceased painter, Troyon, 4,000*fr.* (160*l.*),—and Feeding the Poultry, by the same, 4,850*fr.* (194*l.*). At the sale of a collection of the works of M. Cordier, the sculptor, who has earned considerable popularity by his variegated works, composed of marbles, onyx and bronze, and tinted and decorated in all imaginable ways, very clever, but rather *rococo*, a marble statue of a young Roman girl, called La Belle Gallinaria, and exhibited in London in 1862, sold for 4,100*fr.* (164*l.*),—a young Kabyle child carrying a branch loaded with oranges, in Algerian onyx and bronze, and partly coloured, 3,000*fr.* (120*l.*),—an Arab woman, a statue of the same materials as the preceding, with the addition of oxydized silver and enamelled ear-rings, and intended to support a lamp or candelabrum, was



purchased by the Duc de Morny for 6,825*fr.* (273*l.*).—M. Cordier has executed a long series of ethnological busts, in the same decorated manner; of these, a pair of busts representing the Chinese type, male and female, in gilt bronze, fetched 4,500*fr.* (180*l.*),—and one of the Jew of Algeria, in onyx and bronze enamelled, silvered and gilt, 3,800*fr.* (152*l.*). At the sale of the collection of the Chevalier de Knyff, at Brussels, the Virgin with the host and surrounded by angels, by Ingres, was withdrawn at 28,500*fr.*,—and a wain of bullocks in a landscape of the South of France, by Decamps, at 4,800*fr.*

There is a report again afloat that the collections of pictures and curiosities belonging to the Comte de Chambord will shortly be dispersed by the hammer in Paris. There will be but a poor remnant of the Art season left when the Pourtales sale is concluded, and even the connoisseur mind will be somewhat fatigued.

Rouvière, the Parisian Shakespearean actor, was educated as a painter, and a pupil of Gros, and he has constantly pursued his art in the intervals of his dramatic labours. His health has broken down and his circumstances are such that, in order to seek the relief of a warmer climate, he is under the necessity of parting with his pictures, which are now being sold by public auction. His principal works are, *A Scene at a Barricade*, and a portrait of himself in the character of Hamlet; amongst the rest are three subjects from the same play, and a sketch of Macbeth on Horseback.

#### OBITUARY.

It is not often that a literary chronicler has before him for record so heavy a list of Deaths' doings as in the present week.

The great Cardinal who now lies dead in York Place—though his life has been cut short in his prime of intellectual power, can hardly be said to have died too early for his fame. The last public action of the Church which he was bound to support, and which he did support with an extraordinary power, was such as to embarrass profoundly a man of liberal culture and practical genius, who had made it the business of his life to show that Rome is the best guardian of arts, learning, science, progress, and civilization. How his fertile intellect would have dealt with the new aspect of things, it is impossible for us to say: we may assume his obedience to his chief at the Vatican; but we cannot guess how the eloquent author of 'The Connection between Science and Revealed Religion' would have harmonized this act of obedience with the principles of his published works. After all, priests are but men, and men are weak. Many persons will rejoice that the kindly, energetic and accomplished gentleman, whom they liked to meet in society and to gossip with about books and pictures—of which he had rare knowledge—had not been called upon, by the exigencies of his office, to pronounce anathema against modern progress and civilization.

Nicholas Wiseman was born in Seville in 1802; being the child of Irish parents—but Irish parents of good old English blood. Indeed, the Cardinal was in personal appearance and character, a thorough Englishman. Though he was born in Spain, and was educated (mainly) in Italy, there was little about him that was foreign in look, in taste and in genius. Nothing about the man indicated the priest, much less the ascetic. A round and jovial face, a large bluff figure, a substantial paunch, a pair of twinkling eyes and a merry laugh, suggested ideas of Friar Tuck in a red hat. He was, in truth, so far a typical Englishman that a caricaturist might have selected him as the model for a portrait of John Bull.

This genuine Englishness of look and manner was an immense advantage to him in fighting the battles of his creed. A man of dark, meridional aspect would have created among the English people a thousand suspicions and oppositions, which the Cardinal's rosy cheek and laughing eyes at once removed. Every one felt that it was ridiculous to quote the good old protests against Italian priests in the face of that bluff and humorous Essex

gentleman, in whom there was much English fight, but not a particle of Italian guile.

Cardinal Wiseman's literary labours have been before us so often and so recently that there is little need for us to dwell upon them now. The latest of his books was a 'Memoir of St. John of the Cross,' prefixed to a new edition of the writings of that singular visionary, a memoir chiefly noticeable as showing how keenly the Cardinal sought out the practical point of a man's life, even when the subject of his pen was a contemplative by profession. Three volumes of his miscellaneous writings were reprinted from the *Dublin Review*. He wrote on the Education of the Poor, on the Crimean War, on the Contact of Science and Art, on the Architectural Improvements of London; he was also a novelist and dramatist; but his most popular work was his 'Recollections of the Last Four Popes.'

A few weeks before his death he was engaged on secular topics: among others on Shakespeare, for whom he had a deep and faithful admiration.

In the late Duke of Northumberland arts and antiquities have lost a zealous student and munificent friend. As regards literature, his Grace will perhaps be most warmly remembered by his encouragement of Mr. Lane, the learned translator of the 'Arabian Nights.' In one sense it may be said that we owe the 'Modern Egyptians' to the Duke's early appreciation of a man of singular genius; and it is quite certain that except for his liberality the 'Arabic Dictionary' would not have been prepared and printed.

To this obituary notice must be added the name of William Ramsay, Professor of Humanity in the University of Glasgow, a ripe scholar and a good writer, known to students of classical literature by his 'Manual of Latin Prosody,' his 'Roman Antiquities,' and his article on Cicero. It is stated by Mr. Hannay that Prof. Ramsay was lately engaged on Plautus, and it is to be hoped that these labours were sufficiently advanced to be made useful to future scholars.

One of the last links that united the Present with the Past, has dropped in the death of Mrs. Edgeworth of Edgeworthstown, on the 10th inst. Although she was one who lived and died in the bosom of her own family, and whose virtues were essentially those of private social life, yet the family to which she belonged bore so large an influence on the last generation, that a few words about her may not be unacceptable to the public. Mrs. Edgeworth was born in 1768, and was principally brought up by her grandfather, Louis Cornille de Beaufort, the friend of Basnage, and the author of the 'Dissertation sur l'incertitude de l'Histoire Romaine,' a well-known book which gave rise to the modern critical treatment of Roman history by Niebuhr and his school. Her father, Daniel Augustus Beaufort, took orders in the Church of Ireland, after his naturalization as a British subject. In the very midst of the rebellion of 1798, she was married to Richard Lovell Edgeworth, and thus became step-mother of the Maria Edgeworth to whom the last generation in their early years owed so much. Mr. Edgeworth was a cousin of the Abbé of that name, who attended the unfortunate Louis the Sixteenth on the scaffold, a relationship that once caused him to be banished from Paris at an hour's notice, by order of the First Consul. He was the intimate friend of Thomas Day, of Dr. Darwin, James Watt, Wedgwood, the Searwards of Lichfield, Sir Joseph Banks, Admiral Lord Longford, Lord Oriel, the Struts of Derby, Mrs. Barbauld, &c. His long residence in France had made him acquainted with Prof. Pictet, the venerable Abbé Morellet, Berthollet, Montgolfier, Bréguet, Dumont and Rousseau. In nearly all these friendships Mrs. Edgeworth shared. After the death of her husband, in 1817, she devoted herself to her step-daughter Maria, whom she has outlived sixteen years. She has also outlived by seven years her brother Admiral Sir Francis Beaufort. But she could not outlive the firm respect and love that her admirable life, her perfect charity, her many virtues, her pleasant winning manners, her remarkable discretion and good judgment won from all who ever knew her. She has died at the age of ninety-seven, with unimpaired

faculties, her powerful mind being at work almost to the last.

#### OUR WEEKLY GOSSIP.

General Sabine, as President of the Royal Society, has issued cards for two Evening Receptions, which are to be held at Burlington House, on Saturdays, March 11th, and May 6th.

The scheme for the proposed Roman Catholic College at Oxford, under the direction of Dr. Newman, has been abandoned, (having been received with disfavour by the higher authorities at Rome,) and the piece of ground near St. John's College, formerly occupied by the old workhouse, which had been purchased for the erection of the college, at the price of 8,400*l.*, has been agreed to be sold to the University for 9,000*l.*, the proposal having been almost unanimously accepted by Convocation on Thursday last.

Sir Charles Wood has made arrangements for having the next open competitive examination for the Civil Service of India held in the month of June. The names of the candidates must be sent to the Civil Service Commissioners before the 1st of May; the limits of age will be seventeen to twenty-two. In subsequent competitions the maximum limit will be reduced to twenty-one.

The directors of Mr. Mudie's Select Library Company congratulate the shareholders on the continued prosperity of the Library. Every department of the business, they say, has experienced a considerable increase; the great hall of the Library is now opened to subscribers, for the exchange of books. The board, satisfied with the past, and sanguine of the future, recommend the shareholders to dispose of the net profits in this manner:—To pay all the preliminary expenses, to write off a portion of the outlay for building alterations, and to pay a dividend of 7½ per cent. per annum, free of income-tax, on the paid-up share capital, carrying forward 475*l.* 9*s.* 1*d.* to next account. The annual meeting, at which this pleasant report will be made, is called for Wednesday next.

The allotments of space to intending exhibitors in the Dublin International Exhibition have been issued this week; but as seven times the space available was applied for, many applicants will no doubt be disappointed. The Corporation of the City of London, the National Gallery, the Royal Academy, and numerous private individuals, lend pictures. There will be a fine display of furniture by the leading manufacturers. The Emperor of the French has promised to send Sevres china and other attractive objects.

Leave has been given in the House of Commons to introduce the 'Courts of Justice Building Bill,' and the 'Courts of Justice Site Bill,' with a view to the concentration of the Courts and Offices of Justice and Law on the 'Strand site.'

'Transylvania, its Products and its People' is the title of a new book by Charles Boner, author of 'Chamois Hunting,' &c., to be published early in the spring by Messrs. Longman. It will contain maps and many illustrations.

A third edition of Mr. Woolner's poem, 'My Beautiful Lady,' is in the press. In some degree this may be said to be the fourth appearance of the work in question, some portions having been published in a monthly magazine, styled *The Germ*, issued some years since, under the editorship of Mr. W. Rossetti; this primary publication was illustrated by an etching from the hands of Mr. Holman Hunt, that artist's first essay with the etching needle.

A new edition of 'The Newspaper Press Directory' has been issued by Mitchell & Co.—a useful work, carefully prepared, and with information as to the London and Provincial Press brought down to the latest dates.

We have only to give the following explanation as to the alleged anecdote of Tennyson and Earl Russell as we receive it:—

"282, Strand, Feb. 9, 1865.

"No one is, I hope, personally responsible for the way in which an American novelist may introduce him in a book: since, however, the author of the



'Gypsies of the Danes' Dike,' 'assures' his readers that what he makes one 'Mr. Profanoake' say of Mr. Tennyson, and Lord John Russell 'is a fact,' I shall be obliged if you will allow me to say that it is not. I never knew the Danes' Dike, was never among gypsies, never even heard of any such anecdote as you quote, and of course never told it. It is not possible that I could have done so. Yours, &c. G. J. HOLYOAKE."

Mr. C. E. Turner, the first volume of whose work, entitled, 'Our Great Writers,' was lately reviewed in this journal, has been appointed from among fourteen candidates to the Chair of English in the University of St. Petersburg, rendered vacant by the death of Mr. T. B. Shaw, M.A.

The sale of the Sainsbury Collection of autograph letters and other manuscripts took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Amongst the more interesting we may quote the following:—Anne Boleyn, Queen of Henry VIII., Letter to Secretary Cromwell, one page, signed Anne the Queen, 40l.,—Cardinal Beaufort's Signature, 5l. 6s.,—Foot, the actor and dramatic author, Letter to Garrick, 5l. 10s.,—Fox, the Quaker, Letter to the Quarterly Meeting, said to be the last public document he wrote, 5l.,—Goethe, the Poet, one page in German, 2l.,—Henry VII., requiring the loan of 20l. towards the support of two Armies to invade Scotland, 3l. 10s.,—Henry VIII., Signature to a Warden's Warrant, 1l. 19s.,—James I., Signature to Letters Patent, granting to Sir T. Edmondes full powers to conclude the Contract of Marriage between Prince Charles and Henrietta Maria, 3l. 11s.,—Dr. Johnson, one page, explaining the meaning of Versification, 2l.,—Mary II., Queen of England, one page in French, 2l. 2s.,—Napoleon I., two pages entirely in his autograph, 10l. 10s.,—Napoleon and his Family, about 130 Letters and Documents, 19l. 10s.,—Napoleon, his Marshals and Ministers, upwards of 800 Documents, 46l.,—Racine, Letter to Boileau Despreaux, three pages, 21l.,—Richard III., as Duke of Gloucester, Signature to an Indenture, 12l. 12s.,—Robespierre, Letter to St. Just and Le Bas, one page, 4l. 8s.,—Rousseau, the author of 'Héloïse,' Letter to Mdlle. Dewes, 4l.,—Rubens, the painter, Letter in Italian, three pages, 10l. 15s.,—Rubens, another Italian Letter, one page, 8l. 15s.,—Schiller, the poet, one page, 1l. 17s.,—Shakespeare Deed, Indenture of Bargain and Sale between Henry Walker, William Shakespeare and others, on vellum, 55l.,—Shakespeare Deed, The Conveyance of the Premises described in the preceding document, on vellum, 50l.,—State Papers from the time of Q. Elizabeth to Q. Victoria, nearly 4,000, arranged in 17 vols., 88l.,—State Papers from the seventeenth to the nineteenth century, upwards of 2,000, arranged in 10 vols., 50l.,—State Papers, a similar lot, of about 1,500, in 9 vols., 46l.,—Bishop Jeremy Taylor, one page, 5l.,—Paul Veronese, the Painter, Letter to M. A. Gandino, one page, 7l. 10s.,—President G. Washington, a page and a half, 2l. 6s.

This note is from Sir Kingston James:—

"Arthur's Club, Feb. 14, 1865.

"While thanking you for a notice of my translation of the 'Gerasalemme' in last Saturday's *Athenæum*, I wish to point out to you that your reviewer has done me an injustice in charging me with the 'inadvertent omission' of a stanza in the sixteenth canto. In many of the texts the stanza in question is entirely omitted. At present, being on the point of leaving town, I can only state positively that it is not to be found in Le Monnier's Florentine edition, and I know that it is a moot question among Italian scholars whether it ever was written by Tasso. I, therefore, plead 'not guilty' to either omission or inadvertence. I do not question other points that are matters of opinion; but in the lines—

While round a hundred damsels no less fair  
That smart—

—&c., that is a misprint for 'than.' Of this mistake I was not aware till I saw it quoted by your reviewer. With regard to the epithet *smart*, it appears strange that I have employed it twice, once for the word *adorno* as applied to a soldier, and once for the word *accorte* as applied to waiting-

maids. Though not a grandiloquent word, I think it would be difficult to find another that so precisely gives the meaning of the text.

"I am, &c., J. KINGSTON JAMES."

Dr. Luther's new planet (82 asteroid) has received the name of Alcmæna.

Messrs. Day & Son have issued a small table, called 'The Past, Present, and Future Almanac,' by means of which it is said that the day of the week of any given date may be found in a moment for the past century, and in like manner the name of any day in the year until 1925 inclusive. The table is cleverly made, and makes the finding of dates an amusing pastime.

Charles F. Zimpel, a Doctor of Medicine and Philosophy, has put forth a scheme for constructing a railway from Jaffa to Jerusalem, with a branch line to Bethlehem. The Prospectus of this new scheme is certainly a curiosity; mixing up statistics, prophecies, exhortations, and anathemas, in a ludicrous jumble of incongruities. The main argument is, that the Millennium being nigh, and the Lord's advent certain, a railway should be at once made to accommodate the returning saints. Jerusalem is declared to be the capital of the whole earth, a place of pilgrimage to ten millions of Jews, three hundred millions of Moslems, and the same number of Christians, which numbers are said to yield 68,000 passengers from Jaffa to Jerusalem in a year. It is supposed that so much traffic would yield a profit on the cost of plant and working. For persons with whom the Millennial argument would be weak, there is an assurance that this railway is necessary to the existence of the Turkish empire. The Prospectus ends with an appeal, which may be somewhat of a novelty on the Stock Exchange; for, says the Doctor of Medicine and Philosophy to the money-holders:—"Englishmen! The further existence of the Turkish Empire is in close connection with the construction of this harbour and railway. You, no doubt, will smile upon this apparent arrogance, but be pleased to be reminded of the proverb,—

Who laughs last laughs best.

For if you will not open your purses for this enterprise, I have something else *in petto* which will astonish you much more than the railway."

Madame Ratazzi, lately Princess de Solms, is said to have written a romance, entitled 'Le Mariage d'une Créole,' to which publication has been refused by the French authorities.

According to a recent return the Bibliothèque Impériale of Paris contains at the present time 2,000,000 volumes of printed books, 200,000 manuscripts, 3,000,000 prints, and more than 500,000 maps and charts. To this immense catalogue must be added the contents of its rich gallery of antiquities and cabinet of medals. Unfortunately the world at large has heretofore had little direct benefit from this extraordinary collection, but light is now being let into the old establishment; a great portion has been rebuilt, new reading-rooms will shortly be opened, one for the general public and the other for recognized literary men and students, the catalogues are advancing bit by bit, and in a few months this famous institution will be organized more in accordance with the wants of the age than it has been for a long time. During the last half-century at least its treasures have been almost buried under their own mass.

The scaffolding before the north front of the Cathedral of Notre Dame, in Paris, has been removed, and the façade, with the magnificent Gothic window, forty feet in diameter, can now be seen to great perfection, all the rich sculptures having been admirably restored.

M. G. Rohlf, the African traveller, has recently arrived at Malta, by way of Gadames and Tripoli, from a journey into the interior of Morocco, across the Atlas range, as far as Insalah. M. Rohlf purposes organizing another expedition through the same country.

Accounts from Russia have recently been received of the opening of a tumulus near Ekaterinoslaw, supposed to have been erected over a chief of the Huns, which has been found to contain many rich and valuable ornaments. Among the most remark-

able are a massive gold diadem, gold bracelets and cups, a richly chased gold collar, and an extremely well-executed cameo. The articles have been forwarded to St. Petersburg for preservation in the Imperial Museum.

Here are some facts relating to the censorship in Vienna before 1848. In a drama of Mosenthal's, the author of 'Deborah,' the devil was to appear in red breeches. The censor turned them into green, and assigned as his reason that the Austrian Generals wore red trousers. In Goethe's 'Faust,' which was not admitted on the Vienna stage till after his death, the rhymes in the two verses,

Bin gescheitler als alle die Laffen,  
Doctoren, Magister, Schreiber und Pfaffen,

were altered to *Tröpfe und Köpfe*; and in his 'Egmont' the people had to shout for *Fröhlichkeit* (gaiety) instead of *Freiheit* (liberty). We remember ourselves that, in Vienna during the Italian war of 1859, the words of the celebrated air in Rossini's 'Italiana in Algeri' were altered from "*pensa alla patria*" to "*pensa alla gloria*," which was perhaps natural under the circumstances. But the censors before 1848 acted with much less reason. One favourite habit of theirs was to degrade the titled persons in plays into untitled, and change clerical characters into laymen. A manager who wished to produce a play called 'Abraham's Sacrifice' received the following note from the censor, Count Sednitzky: "After examining the piece, and conferring with the Prince-Archbishop, I have the honour to observe that the words 'Abraham's Sacrifice' and 'Biblical Drama' are in themselves exceptionable. This is still more the case with the sacrifice in the third act. The appearance of the angels, even though under the name 'Spirits of Light' is inadmissible. Lastly, as the Archbishop remarks, the characters both of Abraham and Hagar are mistaken; and Abraham's resolve of sacrificing his son badly *motivé*, as nothing less than a distinct command from God, of which Abraham was perfectly certain, could have brought him to the determination of sacrificing his son, while the poet makes him doubt at first, and be led by Isaac's own offer to suspect that his son is the intended victim."

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

ROSA BONHEUR'S celebrated PICTURE of 'Oxen Ploughing' is now added to the TWELFTH ANNUAL WINTER EXHIBITION, French Gallery, 120, Pall Mall. Admission, 1s.; Catalogue, 6d. each.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS and SKETCHES. Dudley Gallery, Bedford Hall, Piccadilly. The Exhibition WILL BE OPENED to the Public, on Monday, the 29th inst., and will continue open daily from Ten till dusk. Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

MR. MOREY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This collection contains examples of Rosa Bonheur—Hook, R.A.—Clarkson Stanfield, R.A.—Phillips, R.A.—Robert, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—Maclean, R.A.—Creswick, R.A.—Pickersill, R.A.—Dobson, R.A.—Cooper, R.A.—Leighton, R.A.—Calderson, R.A.—Sant, R.A.—P. Nasmyth—Gale—Duffield—Gallait—Gérôme—Williams—Dürrer, &c.—Admission on presentation of address card.

ST. JAMES'S HALL.—The world never saw the like, General Tom Thumb, his little Wife and Infant Daughter, together with Commodore Sult and Minnie Warren. The smallest beings of mature age on the face of the globe. They are pronounced by all who see them the greatest wonders of the age. The whole four appear in a great variety of Songs, Dances, Duets, &c.; also in a number of comic characters. Perfect Backstones in miniature. They will give three Levees daily, at 11, 3, and half-past 7 o'clock. At the 11 o'clock Levee they will appear in the identical wedding costume worn by them at Grace Church, New York, on the occasion of their marriage. Admission to the day Levee, 1s., 2s., and 3s. To the evening Levee, 1s. to all parts of the house, except a few reserved seats at 2s. Children under 10 years of age, half-price. Remember the whole party can be seen for ONE SHILLING.

## SCIENCE

### SOCIETIES.

ROYAL.—Feb. 9.—General Sabine, President, in the chair.—The Right Hon. Lord Dufferin, Under-Secretary of State for India, was elected a Fellow.

—The following papers were read: 'Monthly Magnetical Observations taken at the College Observatory, Stonyhurst, in 1864. With a note by the President,' by the Rev. W. Sidgreaves.—'On the Fluid from the Peritoneal Cavity of the Nematode *Entozoa*,' by Dr. Marcet.—'On the Commissures of the Cerebral Hemispheres of the Marsupialia and Mo-

notremata as compared with those of the Placental Animals,' by Mr. W. H. Flower.—'On the Atom-  
icity of Aluminium,' by Mr. A. W. Williamson.

GEOGRAPHICAL.—Feb. 13.—Sir R. I. Murchison, President, in the chair.—'On the Basin of the River Mahanuddy, in India,' by Richard Temple.—'A Visit to the Ruined Cities of Cambodia,' by Dr. Bastian.—A letter was read from Mr. Petherick, mentioning his approaching visit to England.

ASTRONOMICAL.—Jan. 13.—Warren De La Rue, Esq., President, in the chair.—J. D. Allcroft, Esq., Rev. E. L. Berthon, Rev. R. Holme, Rev. T. J. Potter, W. T. Radford, Esq., R. N. Stevens, Esq., G. W. Wigner, Esq., and A. P. Wiss, Esq., were elected Fellows.—'Comparison of the Transit-Instrument in its ordinary or reversible form with the Transit-Instrument in its non-reversible form, as adopted at Greenwich, the Cape of Good Hope, and other Observatories,' by G. B. Airy, Esq., Astronomer Royal.—'Note on the Determination of the Error of Eccentricity in a Sextant,' by Major J. F. Tennant.—'A Determination of the Semi-diameter of Venus at the Mean Distance of the Sun from the Earth,' by E. J. Stone.—'On the Disappearance of the Spectrum of  $\epsilon$  Piscium at its Occultation of January 4th, 1865,' by William Huggins, Esq.—'On the Nebulous Star 45 H IV. Geminorum,' by G. Knott, Esq.—'Solar Spots,' a Letter from the Rev. F. Howlett.—'Observations of Comets II. V., and VI., 1863, taken with the Equatorial of the Liverpool Observatory,' by John Hartnup, Esq.—'Approximate Ephemeris of Encke's Comet,' by R. Farley, Esq.—'Variable-Star Nomenclature, and Notice of a new Variable Star discovered by M. Schönfeld, of Mannheim,' by G. F. Chambers, Esq.—'Appearances of Mars in the Opposition of 1864,' by John Joynson, Esq.

GEOLOGICAL.—Feb. 8.—W. J. Hamilton, Esq., President, in the chair.—Capt. W. Arbuthnot, R. Bell, Esq., W. H. Leighton, Esq., and Viscount Milton, were elected Fellows.—The following communications were read: 'On the Sources of the Mammalian Fossils of the Red Crag, and on the Discovery of a new Mammal in that Deposit allied to the Walrus,' by E. R. Lankester, Esq.—'Note on the Geology of Harrogate,' by Prof. J. Phillips.

ASIATIC.—Feb. 6.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—The Rev. J. M. Fuller, M.A., was elected a Resident Member.—The following papers were read: Abstract, by F. Hall, Esq., of a paper by Dr. Bhāu Dāji, of Bombay, containing his translation of an inscription, almost entirely in Sanskrit, recently discovered by him near the railway-station of Chālsāgān, about seventy miles beyond Nasik, in the Bombay Presidency, from which a valuable corroboration is derived of the manuscript authority for the age of the celebrated Hindu astronomer Bhāskara Achārya. The date of the inscription is Saka 1123, or A.D. 1206; and, on comparison of this record with others (on copper) containing names herein specified and dates, Dr. Bhāu Dāji infers that the year mentioned in Bhāskara's Siddhānta Siromani, Saka 1036, corresponding to A.D. 1114, as that of his birth, may be received with all confidence.—The Rev. S. Beal presented a MS. translation, by himself, of the 'Amitābha Sūtra,' from the Chinese, and read a paper on the age and character of the work in question. The Sūtra is particularly interesting on account of the belief, so prominently developed in it, in a Western Paradise, to which many thousand Buddhists look as their hope for reward in another life. Though this belief has so much of foreign elements in it as to justify the assumption that it was introduced into Northern Buddhism from the West, it may be considered as equally probable that it sprang up in India at a period not later than the date of *Kumārājīva* (A.D. 400), and subsequent to the origin of the *Prājñā Pāramitā* class of writings (A.D. 100).

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 8.—N. Gould, Esq., V.P., in the chair.—R. M. Phipson, Esq., was elected an Associate.—Dr. W. Smart sent a drawing of a bottle which was found, with one similar, upon lowering the floor of the Grammar School at Wellingborough, Northamp-

ton. They were associated with some human bones.—Mr. Cuming alluded to a similar case and exhibited two small bottles found in 1845, having been built into a chalk wall in Wood Street, Cheapside, which it was supposed had formed part of the church of St. Peter erected in the fifteenth century.—Dr. Pettigrew exhibited some objects lately obtained at Brussels.—Mr. G. de Wilde forwarded an account, accompanied with drawings, of Roman remains found at Towcester in cutting through 'Clay Hill' for a new line of railway.—The Rev. Mr. Kell transmitted a paper 'On the Ancient Walls of the Castle of Southampton and Notices of Ancient Houses having Vaulted Cellars, Interesting Carvings, &c.,' of which drawings were sent. Impressions also of various Saxon coins were transmitted and the copy of an ancient map zincographed, by Col. James, R.E., from a unique example which has lately been presented to the Hartley Institute by the corporation, among whose records it has been deposited between two and three centuries.

ARCHEOLOGICAL INSTITUTE, Feb. 3.—Canon Rock, D.D., in the chair.—The Chairman alluded to the great loss the Institute had sustained by the death of the Earl of Ilchester, who had been elected President of the forthcoming meeting at Dorchester, and of Mr. J. H. Markland, who, from the foundation of the Institute, had been an active member.—Mr. J. Burtt contributed a paper on a book of ordinances of the city of Worcester, which, by permission of Mr. C. Wolf, town-clerk of Worcester city, he was enabled to lay before the meeting. The contents of the volume are more comprehensive than the title. Besides the ordinances, which are of the time of Edward the Fourth, it contains another and similar set of regulations, made in the twelfth year of Henry the Seventh, and transcripts of several charters of privileges granted to the city. Mr. Burtt quoted some of the ordinances, which are of much interest. There are annual payments, dating from very early times, for ringing "day-bell" and "bow-bell," the latter being doubtless the same as the curfew, although now rung at eight instead of at nine, as at the time of the ordinances. There is no local explanation of the term bow-bell, but Mr. Burtt considered Mr. Wolf's suggestion feasible—that as the curfew bell of London was rung at Bow Church, the name of that church was adopted in other places, and applied to the bell.—The Rev. C. W. King gave an account of the use of antique gems in the middle ages, in continuation of the paper contributed by him at the December meeting. He described the various uses to which they were put, and gave an account of some of the most famous that have been preserved by the superstitious feeling of our ancestors in the middle ages, who invariably interpreted antique gems as representing scriptural or legendary subjects.—The Hon. R. Curzon described the ancient helmets preserved by him at Parham, and exhibited a series of six from the collection.—Mr. W. H. Tregelles gave an elaborate description of the encampment on Wimbledon common, popularly known as Cesar's Camp. It was impossible, he thought, to settle definitively the period to which these remains belong; but he described and criticized the different views which have been put forth on the subject by various authorities, and expressed a hope that the camp—whether it was originally the scene of a village and cattle-inclosure of the Britons, or an encampment of the Romans, or the stronghold of Saxon or Danish warriors, or of each in succession—should not be destroyed; but that, in making any future arrangement for the allotment of the common, this interesting relic, round which many historic associations cluster, should be preserved, or, at worst, be adapted as a promenade or pleasure-ground.—Mr. J. Robson, M.D., contributed a note of the recent discovery of Roman saltworks at Northwich, in Cheshire.—Among the objects exhibited were the iron cores of two tongues found in "the Rath," near Haverfordwest, on the estate of Mr. W. Owen, by whom they were presented to the Institute; a magnificent fragment of an antique gem, an intaglio in sard, recently found near Kertch, and now in the collection of the Rev. Gregory Rhodes, subject, the head of Juro; a

Roman stirrup, encrusted with flints, brought by Mr. J. Beldam; a curious celt, brought by the Rev. R. Contes; photographs of the Beauchamp Chapel, Warwick, and of Kenilworth, by Mr. Bedford; and photographs of the famous golden crowns of Receswinthus, King of the Spanish Goths, found in 1858, near Toledo, and now in the Museum of the Hôtel de Cluny. The last were presented by M. du Sommerauid.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 6.—T. L. Donaldson, Esq., President, in the chair.—A paper was read by Mr. J. P. Seddon, Honorary Secretary, on St. Nicholas Church, Great Yarmouth, Norfolk.

METEOROLOGICAL.—Feb. 15.—S. C. Whitbread, Esq., President, in the chair.—Dr. Valpy, Capt. Sprot, Lieut. Galloway, R.A., F. Moser, Esq., R. Field, Esq., and Dr. Bartley, were elected Members.—Mr. Glaisher read his paper 'On the Temperature of Every Day in the Year, from Fifty Years' Observations at the Royal Observatory, Greenwich,' and remarked that notwithstanding this long series, there are 160 instances in which the difference between the temperature of consecutive days exceeds half a degree; of these thirty-eight exceeded 1°, and one was as large as 1° 58', between the 14th and 15th days of November. The day of lowest temperature was January 8, of the highest July 14 or 15; and those days the same as the mean of the year April 29 and October 20.—Mr. Glaisher's second communication was 'On the Secular Increase of Mean Temperature.' He stated that the mean temperature of the seven years ending 1863 had been so high as to increase the mean temperature of the year from forty-three years' observations, viz., 48° 02' to 49° 04'. He then remarked that the mean temperature of the first twenty-five years ending 1838 was 48° 6', and of the twenty-five years ending 1863 was 49° 2'. The author then became desirous to see if this increase had been progressive, and found the mean of twenty-nine years ending 1799 was 47° 7', of thirty years ending 1829 was 48° 5', and of thirty years ending 1859 was 45° 0', proving that the secular increase of the mean temperature was 2°. This result he considered so important, that he examined every probable source of error, and concluded that no instrumental errors would account for this increase. The questions he then set himself to investigate were: Whether this increase had taken place in every month in the year? or in some months or seasons more than others? and he found a remarkable difference in the winter months; the greatest in January, whose mean temperature in the twenty-nine years ending 1799 was 34° 7'; the mean of the next thirty years was 35° 7', and of the last thirty years was 37° 5', and every season showed increase. The author then selected every day of remarkably low and remarkably high temperature, and divided the results into groups, and it appeared that in the twenty-five years ending 1838 there had been seventy-two days in January, whose mean temperature had been below 25°, and fourteen only of such low temperatures in the last twenty-five years, whilst in the former period there had been seventy-five days of temperature higher than 45°, and 109 days of temperature exceeding 45° in the latter. He treated every month in the same way, and discussed the early observations and descriptions of years in the last century, and concluded: that our climate in the last hundred years has altered; that the mean temperature of the year is now 2° higher than it was one hundred years ago; that the month of January is nearly 3° warmer; that frosts and snow showers are of very much shorter duration and less in amount; and he concluded his paper by expressing a hope that series of observations in progress over the world will be patiently continued, for other questions now open themselves, for instance, has any part of the world lost 2° of annual temperature? or has the world itself increased in warmth? Other questions also press, so as to make it extremely desirable that similar determinations should be made as soon as possible at other parts of the world.



**INSTITUTION OF CIVIL ENGINEERS.**—Feb. 7.—J. Fowler, Esq., V.P., in the chair.—The paper read was 'The Chey-Air Bridge, Madras Railway,' by Mr. E. Johnston.—At the Monthly Ballot the following candidates were elected: Messrs. A. Beattie, Z. Colburn, W. R. Kinipple, W. Nethersole, D. B. Pritchard, W. H. Rankin and J. R. Ravenhill, as Members; and Messrs. E. Allen, R. Aylmer, C. Barclay, J. H. Barnes, A. R. Binnie, J. Brand, W. Brock, W. G. Cox, H. A. Fletcher, J. Head, H. T. Humphreys, A. C. Kirk, H. Lee, jun., J. C. L. Loeffler, F. T. Mappin, J. L. Morgan, M. A. Muir, G. G. Page, J. Richardson, T. A. Rochussen, H. Rose, T. Vaughan, W. S. Whitworth, G. Wythes, G. E. Wythes and Capt. R. Cerero, as Associates.

**SOCIETY OF ARTS.**—Feb. 8.—E. Chadwick, Esq. in the chair.—The adjourned discussion on the paper 'London Sewage from the Agricultural Point of View,' read by J. C. Morton.

**PHOTOGRAPHIC.**—*Anniversary Meeting.*—Feb. 7.—The Lord Chief Baron, President, in the chair.—A report was read from the Council on the state of the Society.—Dr. H. G. Wright was elected a Vice President, and Messrs. Shadbolt, Mayall, Robinson, Thornton, Thompson, and Major Gresley, were also elected Members of the New Council. Several gentlemen were elected Members of the Society.—The President addressed the meeting on the present state of the art, and especially dwelt on the great assistance which Astronomy had derived from its aid.—It was unanimously resolved, that the future meetings of the Society should take place on the second Tuesday of the month, instead of the first.—The next meeting being on Tuesday, the 14th of March.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Architects, &c.—'Cannibalism and Social Progress,' Mr. Tux.
- Tues.** Ethnological, &c.—'Destruction of Aborigines of Chatham Island, by Maori Invasion,' Mr. Travers.
- Statistical, &c.—'Infant Mortality and alleged Inaccuracies in the Census,' Dr. Farr; 'Supposed Decrease of the Turks,' Dr. Hyde Clarke.
- Engineers, &c.—'Giffard's Injector.'
- Wed.** Society of Arts, &c.—'Applications of Geology to Arts and Manufactures' (Cantor Lectures); 'Municipal Organisation of Paris and Public Works,' Mr. Burnell.
- Geological, &c.—'Lower Silurian Rocks, S.E. Cumberland,' Prof. Harkness; 'Volcanic Tuff of Latuncusa, Cotopaxi,' Mr. Spruce; 'Flint Implements, Milford Hill, Salisbury,' Dr. Blackmore.
- Archæological, &c.—'Antiquities, &c. of Glasford and Hartest,' Mr. Wilton Nixon; 'Discovery of Saxon Coins, Ipswich,' Mr. Francis.
- Thurs.** Royal Academy, &c.—'Sculpture,' Prof. Westmacott.
- Royal, &c.
- Antiquaries, &c.

#### FINE ARTS

##### FINE-ART GOSSIP.

THE private view of the new General Exhibition of Water-Colour Drawings will take place to-day (Saturday), at the Egyptian Hall. Report speaks highly of the general excellence of the pictures contributed to this novel Exhibition. This year promises to be of unusual interest in the way of picture exhibitions. In addition to the regularly open galleries, we have that of D. Roberts's works.—Mr. Holman Hunt's pictures in Hanover Street.—Mr. Madox Brown's collection of his own pictures, which will shortly open in Piccadilly,—and the first-named Exhibition of Water-Colour Pictures, which is already on view at the Egyptian Hall.

The exhibition of drawings and tracings from ancient works in stained glass made by the late Charles Winston, will take place at the rooms of the Arundel Society, during a fortnight after the 27th proximo inclusive.

The Exhibition of the Birmingham Permanent Art Gallery will open to the public on Thursday next, February 23. The works forming this collection are direct from the artist (excepting a series of drawings by the late David Cox, lent only for exhibition), and comprise names of Academic distinction and general repute. The arrangements of this Society allow of artists replacing their works at pleasure, and purchases to be removed at the time of sale. The Committee contemplate the formation of a fund raised by the sale of pictures contributed for this purpose, to be applied in assisting decayed or indigent artists, and to be placed in the hands of the

municipal authorities as trustees. Prices of admission, Thursdays and Fridays, 6d.; other days, 2d.

At a General Meeting of the Society of Painters in Water Colours, held on Monday evening last, for the election of Associates to the body, Messrs. J. D. Watson and F. L. Shields were chosen to fill the vacancies. Both these gentlemen are painters of figures. The now open Winter Exhibition of this Society will terminate on the 18th of March. Works for the Spring Exhibition will be received on the 10th of April, and the Gallery will be open to the public on the 24th of April. The private view will take place on the 22nd of April.

The Exhibition of D. Roberts's hitherto unpublished pictures, drawings and sketches, opened, at the Architectural Gallery, on Thursday last. Nearly 900 works have been brought together, being, for the most part, examples which the painter refused to part with, or studies more useful to himself than to any one else. Surprise at the immense amount of work performed by one man takes possession of the visitor's mind on entering the gallery, even without taking into account that Roberts painted about 300 pictures not present here. The mass is astonishingly large. In this gallery will be found some of the original drawings made by the artist in his Eastern tours,—the sketches for the series intended to illustrate London sites,—studies in Italy, Belgium, Spain, Barbary, Germany, Austria, Sicily, England and Scotland,—and examples of his methods of execution during so long a period as that of his entire professional career, from 1819 to 1864. Among the most noteworthy specimens of Roberts's peculiar ideas of Art and Nature are: No. 780, 'Rome, St. Peter's'; 757, 'Rome, S. Lorenzo'; 760, 'Naples, Monte Angelo, Castello Nuovo'; 786, 'Rome, Fragments of the Temple of the Sun'; 742, 'Venice.' These belong to the Italian series, which, like all the other sections of the deceased painter's works, has been placed by itself, so that groups are formed of appropriate classes. This arrangement appears to be the more fortunate in this case, inasmuch as something like chronological order is thus maintained for the bulk of the Exhibition. Among the Eastern drawings, No. 149, 'Sinai, Convent of Sta. Catherine,' with its rosy rock peaks, presents the artist in his technical prime, and under different aspects from those by which he was of late represented. Of the same class, and probably the most valuable drawing in the gallery as a work of Art, is No. 125, 'View of the Dead Sea and Moab Mountains from Mar Saba,' a work very remarkable for its successful treatment of atmospheric effect: a very solidly-painted work. 'The Western Bank of the Nile at Thebes' (76) is exceedingly interesting; so is No. 358, 'Cairo, General View.' 'Abbeville, Marché au Blé' (545) shows Roberts in his early manner, and to be working somewhat after the fashion of Prout. 'Tetuan, a Street in the Jews' Town' (822) is a curious study, looking down into the trough-like street, crammed as it is with passengers, and dominated by the square, blank-visaged houses on either side.

In reply to the Correspondent who inquired "How it has happened that Baron Marochetti, although a member of the Committee appointed to carry out the arrangements for a memorial to Thackeray, has received the commission to execute that memorial," Mr. Shirley Brooks, the honorary secretary to the undertaking, requests leave to state "that the allegation of the correspondent in question is simply and absolutely untrue. That Baron Marochetti is not and never was a member of that committee; is personally unknown to all its members, and was merely, in common with Messrs. Durham, Foley, and Munro, among the seventy-four gentlemen whose names were attached to the memorial to the Dean of Westminster for permission to erect the monument. That Baron Marochetti's conduct in reference to the work has been of the most liberal and honourable character, and, finally, that it would not have been thought worth while to offer this explanation, but for the correspondent's letter having been thought worth an editorial introduction."

Our account of the British Institution will be rendered complete by calling attention to the

following works: *The Sea King's Funeral Boat* (No. 529), Mr. W. B. Scott, the departure into the deep of a burning Viking's galley, at once his bier and pyre, has a dramatic subject; some friends and lovers of the dead hero stand upon the lofty fortress looking down upon the sea; the figure of a woman in white robes, who is sustained by a companion, is exceedingly grand in design; the tale is finely told. This picture is unjustly hung. No. 370, *A Dame's School*, by Mr. E. Davis, notwithstanding its rather heavy sort of painting—a shortcoming not difficult to overcome—is one of the most charming representations of a trite theme we have ever seen; it is full of original points of character, from the teacher herself to the boy who rubs his eyes, and the two tardy girls who con their lessons; the accessories are extremely well painted, and have points of good colour. No. 166, *Keston Common*, Mr. C. Smith, has conventional handling about it, and some tendencies to a bad school, that may ripen in time; at present, the artist paints truly, pleasantly and brightly: the same may be said of No. 199, *Evening in the Meadows near Farringdon*, Mr. W. Luker. We are sorry to see Mr. Vicat Cole represented by so conventional a picture as No. 4, *A Harvest Field at Noonday*; independently of the mannerism and coarse execution of this work, it is flimsy and painty; see the sky and reaped furrows. *Monte Pellegrino, Palermo* (90), Mr. F. Dillon, although faulty in many places, is the best picture the artist has exhibited; the sea is very good, its look of rich brightness and level appearance are to be highly admired—the whole is solid: if Mr. Dillon would finish his pictures from nature he would do better than this. *A Zamponiere* (35), Mr. W. O. Harding, a bagpiper, is full of good character and well painted. *Scotch Fishing Boat beating against a Heavy Sea* (67), Mr. W. Melby, has some excellently treated water in powerful motion. *Wood Scene* (84), Mr. C. E. Johnson, a study in Fairlight Glen, is very solid and true, a good picture of sunlight. Mr. C. Marshall's *Snowden* (25) is hung too high, but looks excellent in colour; the composition well felt. Mr. Boehm's *Fruit* (22) is commendable.

Our Bolton Correspondent replies to Messrs. Elkington in the matter of the Crompton Statue:—"The following extract appeared in the *Bolton Chronicle* of the 4th inst.: 'Mr. Charles E. Ryder, representative of the firm of Messrs. Elkington & Co., of Birmingham, by whom the figure was cast, visited the town on Tuesday morning, and made an examination of the statue, and he informs us that it is as perfect as on the day when it left their establishment. The only way in which he can account for the discoloured appearance of the statue is, that the rain has washed off the green colouring originally put upon it to improve its appearance, and that the stone had decomposed it, and a slight quantity of copper left in the stone itself. Mr. Ryder distinctly declares that there is no decomposition upon the figure whatever, and has promised a full explanation of the cause which gave rise to the supposition that the statue was in a state of decay, next week.' Here the presence of copper on the stone is admitted, but the Messrs. Elkington, in their note to you of the 8th inst., do not give the promised explanation. If it is merely the colouring originally put on for appearance sake, we might suppose this would long ago have been washed off, especially as the quantity of rain that has fallen there since the statue was uncovered, in September, 1862, has been no less than 112 in. Instead of this being the case, however, the disfigurement of the pedestal has been gradually on the increase. As this statue represents a new and interesting phase in Art as well as in Science, the subject cannot receive too much attention. There is, of course, no appearance of imperfection on the statue itself, but the presence of copper on the stone below it is a fact, nevertheless. T. G."

A cause at law, of considerable interest to artists, has just been decided at Fontainebleau, and with regard to Mdlle. R. Bonheur. It appears that the lady made a contract with a collector to paint for him a picture of a value between 8,000 and 10,000 francs—no great sum in these days. This was in 1860, and, the picture not being forthcoming, the



collector remonstrated, complained, and at last got angry enough to institute a suit to compel performance of the agreement or payment of 15,000 francs damages. No time appears to have been specified for the delivery of the picture; but the tribunal decided that the artist was bound to fulfil her engagement, and that it was competent to fix a time for its completion. Accordingly, Mlle. R. Bonheur has been ordered to deliver the picture within six months from the date of the judgment, and at the expiration of that time to pay 20 francs for every day's delay within three months. If the contract is not fulfilled within the last-mentioned extended period, further remedy will be provided. Why not appeal to a Parisian tribunal against this ridiculous judgment of a provincial court?

## MUSIC AND THE DRAMA

## NEW PUBLICATIONS.

*Ruth: a Sacred Cantata.* The Text compiled from the Holy Scriptures, with Additional Words, by George Wightwick, Esq. The Music composed by Joseph L. Roedel. (Boosey & Sons.)—This is the *Cantata* which, as we noted last April, was then performed at Clifton, with some state, and, we were assured, success. It is a work which claims careful consideration, because no part of it has been slighted, the presence of thought and intention being discernible throughout. But we have also to remark in it a want of ease and experience, owing to which the composer has needlessly weakened the effect of his ideas, and laid undue responsibility on his executants. This is partly ascribable to the old grievance of which our musicians seem so strangely insensible. How is it that, whatever be the sphere in which they move, they appear agreed to disregard arrangement of story and suggestiveness of words as matters totally unimportant? In itself the idyll of 'Ruth,' however poetical in its pastoral colour, is not easy to treat for representation; neither, often as it has been selected, has it been ever treated successfully. Then we shall never become reconciled to the mixture of text from Holy Writ with secular words; especially when, as in the present case, they serve as links for the feeble and difficult portions of the tale. But allowing for this disadvantage, Mr. Roedel's over-solicitude is a quality of which he will do well to clear himself, if he intends to enter the great field of composition. Without specification—save to name a fair amount of elegance and fancy in the two-part chorus of gleaners, and the use of the clarinet in the trio No. 13, which means to be original, and is incoherent—the *Cantata* may be characterized as somewhat overloaded. This criticism would not be offered if it was not equally clear that there is also in it an amount of thought and acquirement which justify the writer in making further attempts; and his well-wishers in assisting him to direct them wisely.

*The Rival Beauties: an Operetta, in Two Acts.* Written by J. P. Wooler, Esq. Composed, &c. by Alberto Randegger. (Addison & Co.)—The plea that the managers of the Covent Garden Opera proceeded "on the choice Hobsonian" in the commission of a late novelty, is here answered. Assuredly Signor Randegger's short opera, completed and performed once many months ago, was worth a trial there; on account of its being elegant in thought, and if not startling by freshness, distinct in style, and throughout made with praiseworthy care. Of the instrumentation (let it be distinctly understood) we are in no case to speak, neither to commit ourselves as to the effectiveness of the story; but the action has been clearly followed with intelligence, the vocal phrases are good and flowing; there is sparkle in the comic portions, and the concerted music is nicely and effectively combined. Signor Randegger is essentially Italian, belonging to the modern school, not of Signor Verdi and his flagrant imitators, but of such more delicate writers as Gordiniani, the last of the melodists, and the Chevalier Mariani. Even in the inevitable ballads he has managed to conciliate the effect for which English singers crave, with that which an Italian can give, and always with care, if not audacity of harmony. Did selection go by

merit, not by favour, here is an opera the performance of which would be accounted for by the intrinsic qualities of the music.

**MR. HENRY LESLIE'S CHOIR.**—The first of these Concerts was an agreeable meeting, with good music (of its kind) well executed. Among the madrigals, Luca Marceniz's 'Queen of the World' held the first place: though Wilbye's lovely 'Lady, when I behold,' was another specimen. It is not a mere fancy that, even in this music, vague though its phrases are in form, the spirit of melody, in the possession of which Italy has always been pre-eminent, gives the writers of the South an advantage, a superiority of perfume (if the conceit may be admitted), over those of every other country. This is, again, especially to be felt in Palestrina's services as compared with other unaccompanied church music. Among what may be called the part-ballads (a form of vocal writing increasingly coming into fashion), Mr. Henry Smart's 'Lady, rise, and Mr. Henry Leslie's 'Awake! awake!' (both new, the latter one deservedly *encored*), were the most elegant. As a whole, the music went very well; some little richness in the *alto* part still remaining to be desired. The accent with which Mr. H. Leslie's choristers sing must be particularly welcome to those who recollect, as we do, how the old glee-singers of England were used to warble away, regardless of time, and content if the sound was small and sweet. There was very fine violin-playing by Herr Straus, who obviously grows in favour with his public. Mr. Cummings sang well for Mr. Sims Reeves, who is wisely making the best of the opportunity which the unlucky retreat of the great tenor is affording him. One of his songs was Bishop's 'Pilgrim of Love,' which Sapio (the Cummings to Braham) used to present at the Festivals—a ballad to this day fresher and more tuneable than anything written since by any English pen, that, perhaps, of Mr. John Barnett excepted. Another song was Dr. Bennett's setting of Barry Cornwall's charming lyric, 'Sing, maiden, sing.' Like all that its author writes, this is graceful, and clear of the slightest tinge of vulgarity; but the words (they are spirited as well as charming) were far more spiritedly set, and, also, without vulgarity, by Mr. Charles Horsley. For his next Concert—that of the 30th of March—Mr. Leslie announces a new Anthem by Dr. Bennett, and another by himself, also part of one of M. Gounod's *Orphéon* Masses. This is as it should be.

## MUSICAL AND DRAMATIC GOSSIP.

THE COUNCIL of the Society of Arts have appointed a Committee to consider the state of Musical Education at home and abroad, which has issued to leading professors, amateurs, and others interested in the subject, a number of queries, as follows, in which the Committee seeks information—1. What are the essential differences between the plan of the Royal Academy of Music in London and the Conservatoires of the Continent with regard to—*a.* Their constitution and management; *b.* Their revenues as derived from the State, annual subscriptions, fees from pupils, concerts, or other sources. Please to state differences in each case. 2. State the nature of any other institution, in the metropolis or the provinces, for providing or improving musical education. 3. The expediency or otherwise of taking the present Royal Academy of Music as the basis of any enlarged institution in this country. 4. What improvements might be effected in the Royal Academy of Music. 5. Is any union between the Royal Academy and similar schools, cathedral choirs, or local institutions desirable or otherwise? 6. Could the local examinations of the Royal Academy of Music be extended, and how? 7. Does the Royal Academy in any way promote the improvement of military music? 8. Could any useful connexion be established by the Academy with the regimental volunteers or other trained musical bands? 9. What proper security may be taken for obtaining due results from any funds granted by Parliament to the Royal Academy? 10. What is your opinion respecting—*a.* The advantages derivable from public concerts; *b.* The test of musical proficiency by examinations; *c.* The formation of

a national musical library, and of a collection of musical instruments by gifts, loans, &c.; *d.* The competitive trials of performers and of musical instruments; *e.* The use of a standing musical jury, as in the French Institute?

At the *Crystal Palace* the singers in Mendelssohn's *Cantata* on Saturday last were Miss Julia Elton, Messrs. Cummings and Lewis Thomas. Among the miscellaneous music was a chorus by Signor Randegger, who appears to be coming forward as a composer. The programme of the *Sydenham Concert* to-day is of more than usual interest. Mr. Franklin Taylor will play Herr F. Hiller's *Concerto* in *r* sharp minor, a work we have long desired to hear, and Mendelssohn's Overture in *c* major, written for the Philharmonic Society. A new *Cantata*, 'Christmas Eve,' by Mr. C. Deffell, is to be produced there on the 28th.—For Monday's *Popular Concert* an interesting novelty is announced: Schubert's fine *rondo* for pianoforte and violin, which will be performed by Herr Straus and Mr. Halle. The managers, we perceive, are taking a hint from the *Beethoven Society*, and are announcing morning performances during Herr Joachim's visit to London.

For once, in place of offering a report of our own, we refer those curious as to 'The River Sprite,' by Messrs. Linley and Mori, which came out as promised at Covent Garden, to our contemporaries. Madame Florence Lancia sang in it, and the *Times* records that it was a success, without any *claque*.

A trial of new compositions, by the *Musical Society*, took place on Wednesday evening.

The *Orchestra* states that Mr. Gye has engaged Mlle. d'Ahna, of Berlin, for his coming season. Of this lady it may be recollected we formed a favourable opinion on hearing her a couple of summers ago. She had then, however, much of her art to learn.—Mlle. Artot is said to be more successful than ever in the Prussian capital.—With pleasure do we report that the 'Medea' project at Her Majesty's Theatre is no myth, but a probability. We are told that the translation has been intrusted to Signor Marchesi, who is notoriously expert at such tasks; and that Signor Arditi will undertake the recitatives. Come what come may, few musical experiments can be made in London, A.D. 1865, of greater interest than this.

A comical trial was that before the Vice-Chancellor, reported on Thursday week, as to the right of this or that company of grotesque singers with blackened faces to bear the style and title of Christy's Minstrels; the same being disputed as a source of profit, as has been that of Farina among the makers of Cologne-water. The original Christy set the folly a-going in 1832, and retired (it is to be presumed on a fortune) in 1847, and the trade has been carried on merrily ever since, there having been (it was stated in evidence) "as many as fourteen sets of Christy's Minstrels in the field at the same time"! So much for tunes that belong to nobody—so much for bones, banjo and buffoonery! Who will wonder that a National Opera cannot pay its way without the aid of a one-legged dancer!

The increase in musical advertisement is a sign of the times which claims its line among other matters of history. The wanderings of a particular ballad up and down the midland counties are now to be read daily in the first page of the *Times*; and on Wednesday it was there told how Birmingham is to have its chamber concerts, with Herr Deichmann for violin, and Mr. Flavell, a resident professor, as pianist. In fact, there is awakening everywhere an activity which only wants to be turned to good account.

The Catholic Church at Duncan Terrace, Islington, is taking a certain importance as a place where new and interesting service music is produced. On Sunday last a composition was brought forward by Herr Schubert, a townsman of ours, who claims a pretty close relationship with the composer of the matchless 'Erl König.'

The name reminds us of the mass of works by this gifted writer, poured out with all the profusion of genius, which are as yet unknown in this country. One may be mentioned, well worth being taken in hand by some one, though by no means of equal excellence throughout. This is Schubert's 'Miriam'

*Cantata*, to words by Grillparzer, written for *soprano* voice, four-part chorus and pianoforte accompaniment. The last, however, is so laid out as to suggest the idea of an orchestra. The quick and brilliant spirit in the leading numbers is as remarkable as the wild melancholy thrown by Schubert into the setting of Scott's 'Coronach.' The *solo* part, however, must be divided between two voices, Schubert having waywardly called out a length of register in it commanded by few singers save those as exceptionally gifted as the Baroness Vezier, Mdle. Cruvelli that was.

We have been used to hear of the Italian Opera in Barcelona as one of the considerable theatres in Europe; thus a few graphic words from an eyewitness, perfectly competent to speak, must have interest, though the same destroys a popular belief:—"I have been thoroughly amused by 'Le Prophète' here," writes our friend;—"first, with the chorus, who sing so wonderfully out of tune that one can hardly conceive it possible they can hold out for a few bars. I have heard some extraordinary things in Italy, but this beats them hollow. Secondly, with the orchestra, which is fearful at times; so bad that when it breaks off on a chord the singer is obliged to fish about some time before he can get hold of the right note. I was told by several of the subscribers that I had never seen 'Le Prophète' given as it was at the *Liceo* of Barcelona. I quite agree with them." Poor over-anxious Meyerbeer! Tidings like these are enough to make him turn in his grave!

The *Times* told us the other day that those who "let out" Mdle. A. Patti demanded the sum of 10,000 francs (400*l.*) for her services at a single concert in Bordeaux, on the plea that, were she to be hired for less, she might be wanted in other French provincial towns, and thereby lose her *prestige* in Paris. These tricks of management cannot be too clearly set before the public, in the interest of every one save the grasping speculator.

We should not have corrected so obvious a misprint as *Agnès* "de Mésanie," for de *Méranie*, in our last number, had we not to return for an instant to M. Legouvé's suppressed play. The French powers that be, it seems, dread embroiling themselves further with the Pope, and the drama deals with church matters. In this state of affairs, sufficiently disappointing it must be owned to all interested, M. Legouvé gets a sort of a hearing by printing his play in the *Journal des Débats*. What will become of M. Gounod's music? The drama when published seems, to our hardened Protestant eyes, innocent of mischief; save inasmuch as we shrink (and long may it be so) from presenting religious ceremonies as things to be dressed, spoken and mimed. But our neighbours, notoriously, have no such ideas of irreverence. They have tolerated the story of Ahasuerus, with the Voice behind the scenes bidding the mocker march on. They are not afflicted by the use of holy names—witness M. Meyerbeer's three grand operas; and so far as a hasty perusal enables us to pronounce, M. Legouvé has kept within, not transgressed beyond, the boundary of allotted toleration in these matters. Granted the subject, the words laid out for M. Gounod are various, striking and solemn, calculated to display his peculiar talent to its highest advantage. It is to be hoped that his choruses will not be lost, since they are considerable in quantity. Yet given as concert-music they must lose effect. We cannot but, once again, deprecate the time and labour thus incidentally bestowed—though Beethoven *did* deck 'Egmont,' and Mendelssohn 'The Midsummer Night's Dream,' and though Mr. A. Sullivan's 'Tempest' music is the best English work of modern times. Once in a lifetime, perhaps, but not oftener, is there a chance of composer or audience hearing the music adequately executed under its proper conditions.

Herr Löwe's 'Cincino Cincini,' a new opera, is said to have entirely failed at Vienna.

#### MISCELLANEA

*Old Ballads*.—On "the Debatable Ground" sprung up many of our Old Ballads; and on a literary Debatable Ground these wild flowers of our poetry

must still chiefly be gathered. It is dangerous business to edit Old Ballads, and dangerous also to answer a Reviewer. On questions of taste or opinion I should not dream of replying; but when a suspicion of dishonesty is publicly thrown out, one ought perhaps to say a few words. Brief let me be. The only definite charges against me by the writer of the notice of 'The Ballad-Book' in the *Athenæum* of the 21st of January are founded on the version therein given of 'Sir Patrick Spens,' which he compares with that given in Scott's 'Border Minstrelsy.' By-the-by, your reviewer's quotation of the verse, "And many was the feather-bed," &c. (upon which he specially remarks) is incorrect; the 'Minstrelsy' having it "flattered on the faem," not "floated." I do not object to anybody's preferring Scott's version of this "grand old ballad," but why must it needs be considered as the authorized version? There are four principal versions of 'Sir Patrick Spens' (or Spence)—Percy's, Scott's, Jamieson's, Buchan's—each of which differs very much from all the rest; and there are also numerous minor variations in recited copies (see Motherwell's 'Minstrelsy,' xlv). Percy's Ballad (1755) is "given from two MS. copies transmitted from Scotland"; Scott's (1802) is "taken from two MS. copies collated with several verses recited by the editor's friend, Robert Hamilton, Esq.," Jamieson's (1806) is that one of the two above-mentioned MSS. which "seemed the most perfect" to Scott himself (note in 'Border Minstrelsy'), and now printed verbatim. It differs in every verse from Scott's previously published version. The stanza, "The first word that Sir Patrick read," &c. (one of those stanzas, by the way, which are common property with reciters, and used in many ballads, sometimes with but little fitness), is not found in Jamieson's version. Buchan's version (1828), the longest and fullest, was taken down from the recitation of "a wandering minstrel, blind from his infancy, [who] has been travelling in the north as a mendicant for these last fifty years. He learned it in his youth from a very old person; and the words are exactly as recited, free from those emendations which have ruined so many of our best Scottish ballads." The line in Buchan,

Till loud and bolsterous grew the wind,  
seems to me simpler and better than

When the lift grew dark, and the wind grew loud;  
and the stanza, which your reviewer "presumes" is original, but which is from the same source,

O laith laith were our gude Scots lords  
To weet their milk-white hands;  
But lang ere a' the play was ower  
They wat their gouden bands,

pleases me much; but these are matters of taste. I have not added a line or a word to the ballad. Of the four versions of 'Sir Patrick Spens,' Scott's (whether or not the best poetically) is, I can have no doubt, judging both from external and internal evidence, the *least trustworthy* as authority. On the general charges of "laziness" and lack of information, I do not feel at all guilty. The easy or lazy method of editing would surely have been to tick off here and there a ballad in certain familiar books, and hand them over to the printer for reproduction. On this plan, 'The Ballad-Book' would have been a week's work, and escaped all censure. Naturally fond of ballads, I have not only read but studied every attainable version of every ballad that interested me; have made a pretty large collection of ballads in volumes, in broad-sheets and in flying slips; have searched in the British Museum for curiosities in that kind; have visited some of the chief ballad printing-offices of our day, and have also obtained original oral versions of several famous ballads. This, of my own bent, during a good many years; in addition where to I have given care and study to the special task of editing the little volume in question. If I have failed, it is not from laziness. If I have spoken slightly of certain dissertations, it is not because I have not studied them, but because I have, and have found them astonishingly incoherent and unsatisfactory. To any one who will give me a new available fact or suggestion in regard to the ballads contained in my book, I shall be really thankful. One sentence in the volume (along with a few mis-

prints) I have corrected, relating to the word "applegray." Motherwell was doubtless right in printing it thus, as it came from his old woman's mouth, considering the principles on which his volume was composed; though at the same time, in a volume edited on other principles, it would be equally right to put the word "dapplegray" in its place. Our Old Ballads is an interesting little subject, and far from exhausted; as it seems to me, we are only beginning the study of it.

EDITOR OF 'THE BALLAD-BOOK.'

*Burd*.—In 'The Ballad-Book,' edited by Mr. Allingham, and recently reviewed in your columns, the word "burd," which appears in 'Burd Ellen' and 'Helen of Kirkconnell,' is, in a note to the latter, explained as being an old form of our "bird." It should have been explained as being an old form of our "bride." The same word appears in the description of the Flood, among those poems of the fourteenth century which have been edited by Mr. Richard Morris (Trübner & Co.), and are conjectured by him to have been written in Lancashire. The word is there spelt "burde."

J. HOSKINS-ABRAHAM.

Combe, Oxon, Feb. 13, 1865.

*Rebekah's Well*.—Mr. Ainsworth is mistaken in his supposition (*Athen.*, Jan. 21) that Mrs. Beke and myself attach any undue importance, in the way of argument, to our discovery of what we look on as *Rebekah's Well* at Harran, near Damascus. My wife expressly states (*Jacob's Flight*, p. 119) that "no argument absolutely conclusive in favour of our identification of Harran can be founded on the existence of a well there at the present day; but, on the other hand, a very powerful argument might have been raised against the identification, had there been no well at all, or had it been shown to be impossible, or even only unlikely, for one to have existed there in former times. Indeed, this is the very line of argument that was adopted by the Rev. J. L. Porter, in opposition to my husband, before he was aware of the existence of this well, when he said, 'It appears that the people of [the] Haran [of Scripture] depended upon "wells" for a supply of water for their flocks. Now this is applicable to Harran in Mesopotamia, but would not be true of Harran or any other place in the plain of Damascus, where there is abundance of water in the rivers and lakes.'" (See *Athen.* Dec. 7, 1861.) To think of founding any argument simply on the existence of a well, either at the one place or the other, would subject Mr. Ainsworth equally with myself (though needlessly in my case) to the objection raised by Sir Henry Rawlinson, that "he would find 'flocks of sheep,' and 'wells,' and 'Arab maidens drawing water,' in every village along the skirts of the desert from Damascus to Mosul; and that, if such arguments are to be admitted in support of his identification of Harran, it would be better to remove the question altogether from the canons of critical inquiry." (See *Athenæum* of April 19 and May 24, 1862.) What I contend for is this: Having, as I conceive, proved the Harran near Damascus to be the Haran of Nahor, described in Genesis xxiv. as being situated in *Aram Naharaim*, wrongly translated "Mesopotamia,"—whence has arisen the erroneous traditional identification,—the well discovered by my wife at the entrance of the village may reasonably be regarded as that at which Abraham's servant, Eliezer, met Rebekah. If Mr. Ainsworth and my other opponents wish to prove that I am in error as to this well, they must first disprove, if they can, my identification of Harran. But as regards their appeal to "local legends and traditions," I protest against these *in toto*; and I can only repeat my wife's words (p. 324), that, "if these are to be considered conclusive [in the case of Harran], then Pharaoh's Bridges east of Jordan, Abraham's Tomb near Damascus, St. John the Baptist's Grave in that city, and the well by Beyrout, where St. George killed the Dragon, have all an equal claim to be considered genuine."

CHARLES BEKE.

Bekesbourne, Feb. 13, 1865.

TO CORRESPONDENTS.—X. Y.—E. H.—J. V.—E. F.—M. E.—A. B. G.—F. M. C.—A. S. W.—J. D.—J. S. D.—A. M.—J. H. F.—J. D.—received.

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